

# ARMIDE.

## TRAGEDIE

### MISE

# EN MUSIQUE,

PAR MONSIEUR DE LULLY, ESCUTER, CONSEILLER  
*Secrétaire du Roy, Maison, Couronne de France & de ses Finances,  
& Sur-Intendant de la Musique de Sa Majesté.*



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,  
rue Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

A la Porte de l'Académie Royale de Musique rue Saint Honoré.

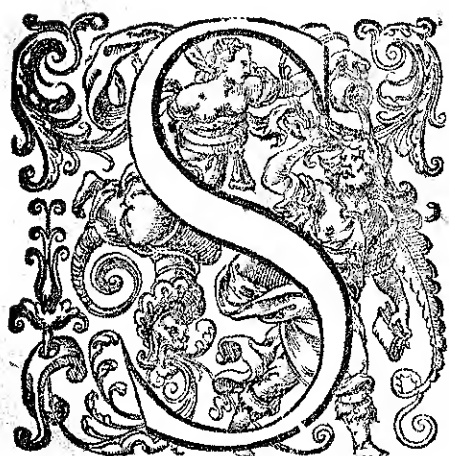
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M. DC. LXXXVI.

AVEC PRIVILEGE DE SA MAJESTE.



# A U R O Y.



SIRE,

De toutes les Tragedies que j'ay mises en Musique voicy celle dont le Public a tesmoigné estre le plus satisfait: C'est un Spectacle où l'on court en foule, & jusqu'icy on n'en a point veu qui ait receu plus d'aplaudissements; cependant, c'est de tous les Ouvrages que j'ay faits celui que j'estime le moins heureux, puisqu'il n'a pas encore eû l'avantage de paroistre devant VOSTRE MAJESTE'. Vos Ordres, SIRE, m'ont engagé d'y travailler avec soin & avec empressement: Vn mal dangereux dont j'ay esté surpris n'a pas esté capable d'interrompre mon travail, & le desir ardent que j'avois de l'achever dans le temps que VOSTRE MAJESTE' le souhaittoit, m'a fait oublier le peril où j'estois exposé, & m'a touché plus vivement que les plus violentes douleurs que j'ay souffertes. Mais que me sert-il, SIRE, d'avoir fait tant d'efforts pour me haster de Vous offrir ces



nouveaux Concerts? VOSTRE MAJESTE' ne s'est pas trouvée en estat de les entendre, & Elle n'en a voulu prendre d'autre plaisir que celui de les faire servir au divertissement de ses Peuples. J'avoüray que les loüanges de tout Paris ne me suffisent pas; ce n'est qu'à Vous, SIRE, que je veux consacrer toutes les productions de mon genie; je ne puis aspirer à un moindre prix qu'à la gloire de Vous plaire, & sans l'approbation de VOSTRE MAJESTE', je compte pour rien celle de tout le reste du Monde. Permettez, SIRE, que dans l'impatience où je suis de vous offrir cet Opera, je vous le presente sur le papier en attendant qu'il me soit permis de vous le faire voir sur le Theatre, & souffrez que je me serve de cette occasion pour renouveler la protestation d'estre toute ma vie avec un zele tres ardent & un tres profond respect,

SIRE,

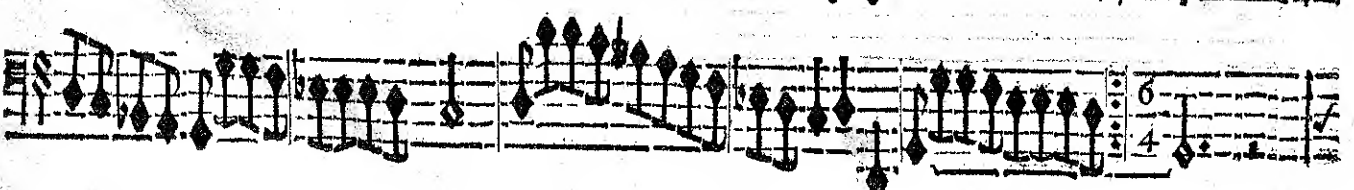
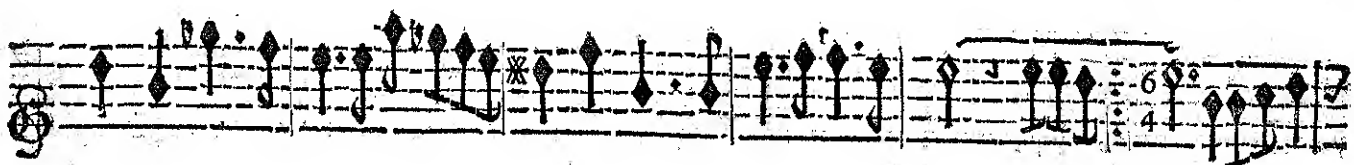
DE VOSTRE MAJESTE'.

Le tres-humble, tres-obeissant, &  
tres-fidelle Serviteur & Sujet,  
L V L L Y.

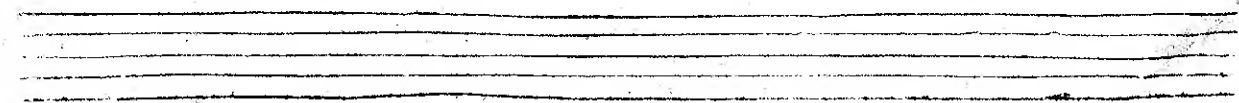
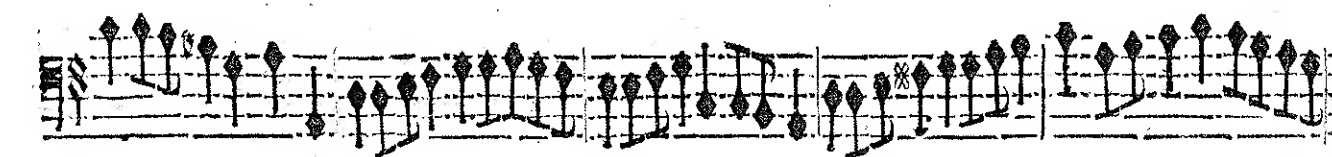
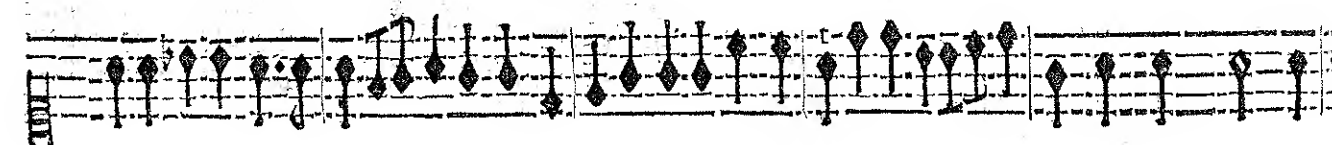
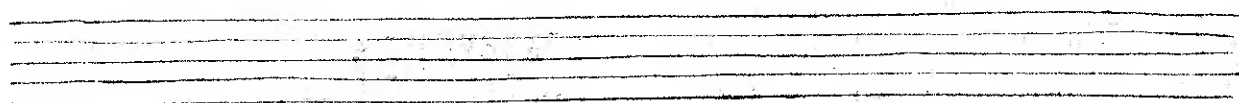
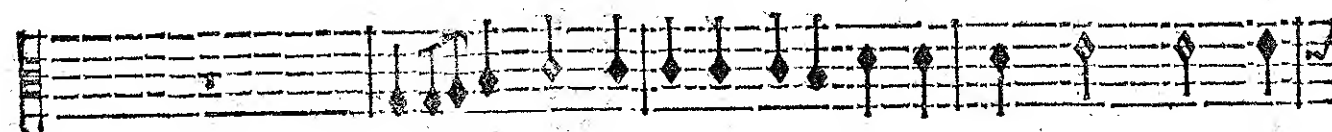
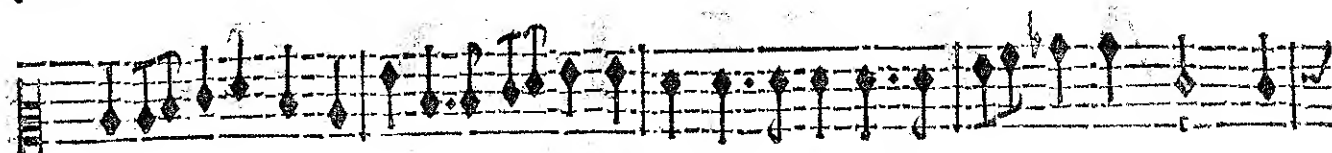


# ARMIDE,

## PROLOGUE.

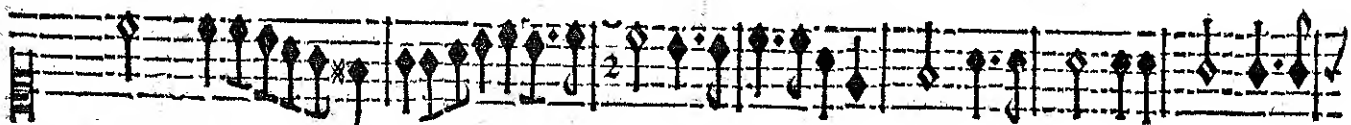
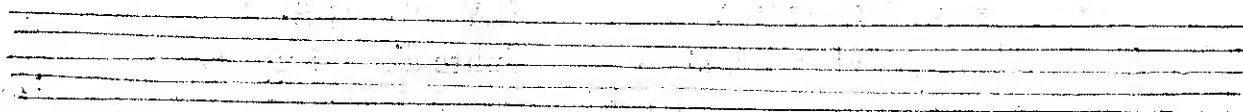
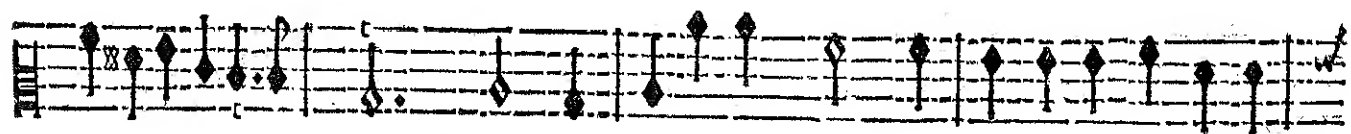
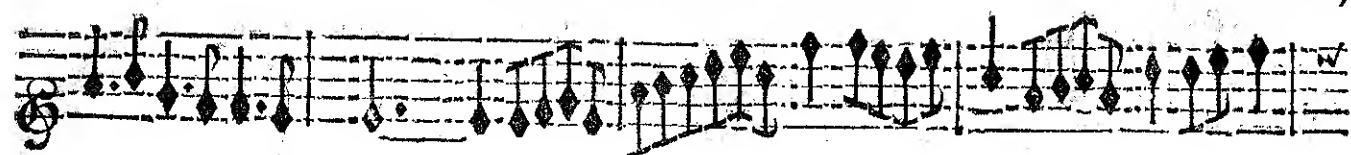


# ARMIDE, TRAGEDIE.



# PROLOGUE.

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# ARMIDE, TRAGÉDIE.

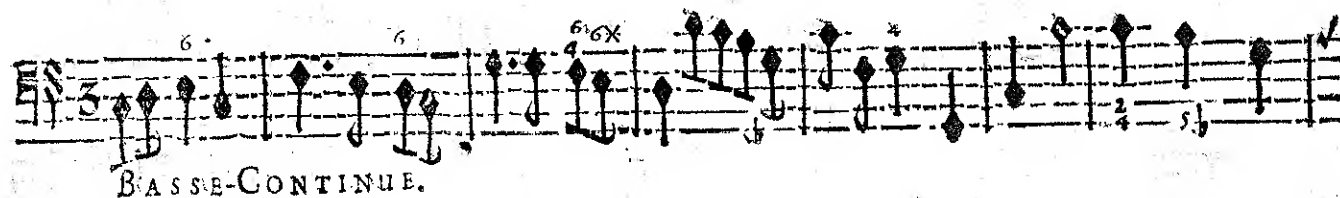
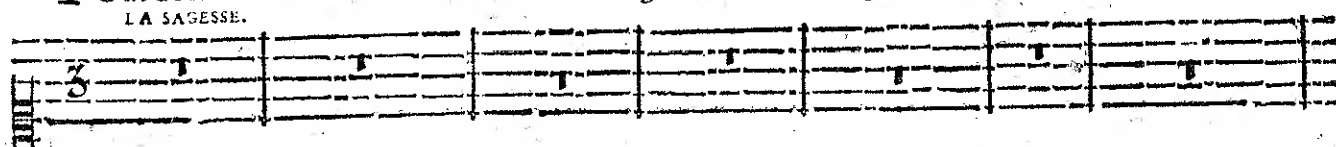


LA GLOIRE.  
Suite de la Gloire.

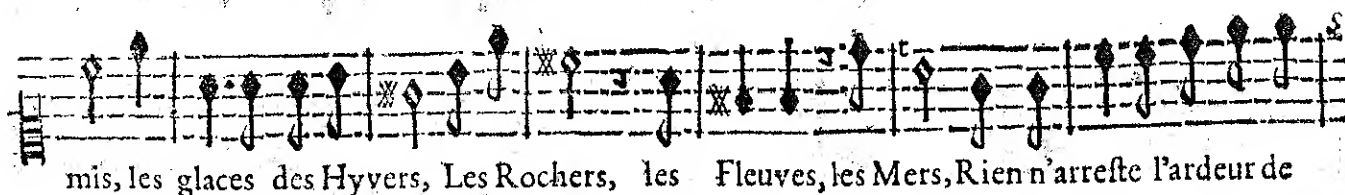
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Suite de la Sagesse.



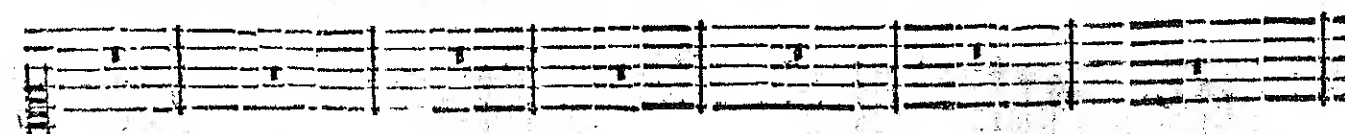
Tout doit céder dans l'Univers A l'auguste Héros que j'ai vu. L'effort des Enne-



BASSE-CONTINUE.



mis, les glaces des Hyvers, Les Rochers, les Fleuves, les Mers, Rien n'arreste l'ardeur de



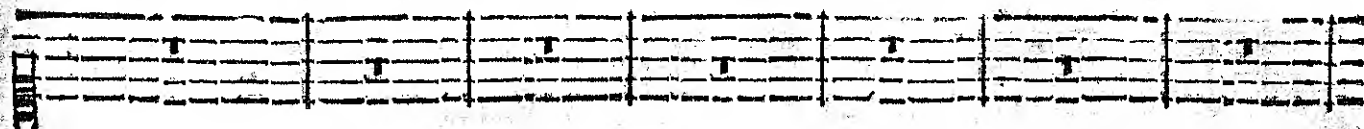
BASSE-CONTINUE.

# PROLOGUE.

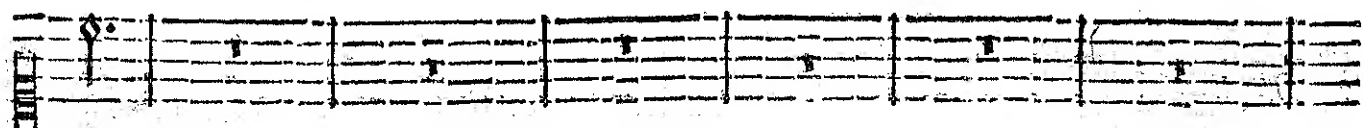
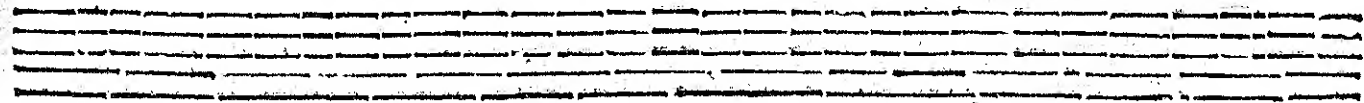
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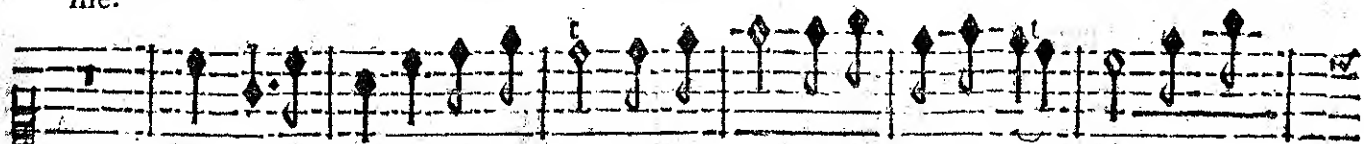
fa valeur extrême. Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai-



BASSE-CONTINUE.



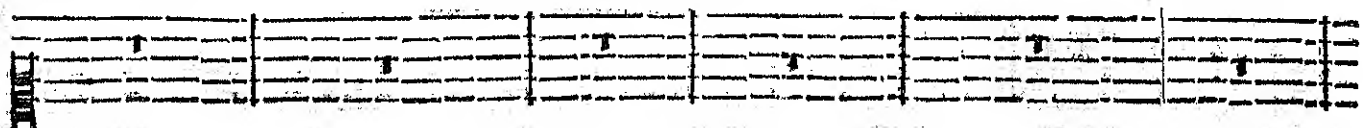
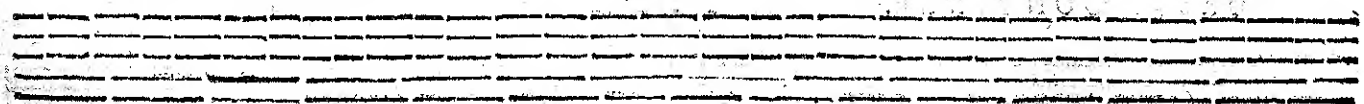
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Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai- me. Il sçait



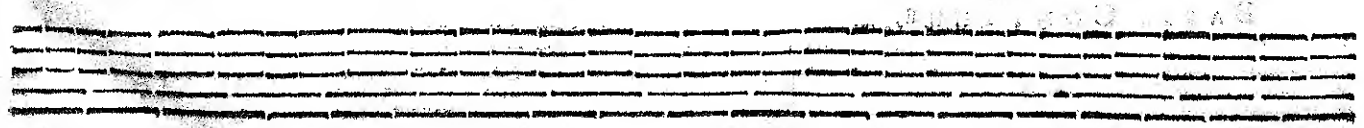
BASSE-CONTINUE.



l'art de tenir tous les Monstres aux fers: Il est Maître absolu de cent Peuples di- vers, Et plus



BASSE-CONTINUE.



# ARMIDE, TRAGÉDIE.



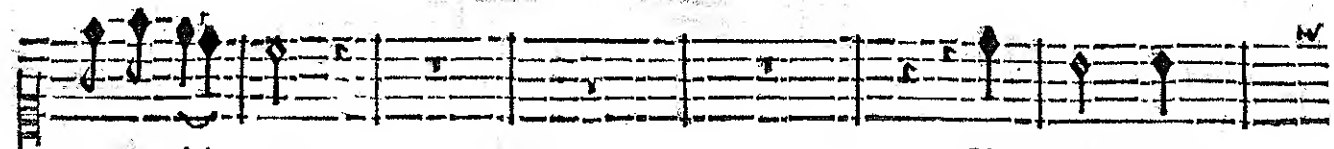
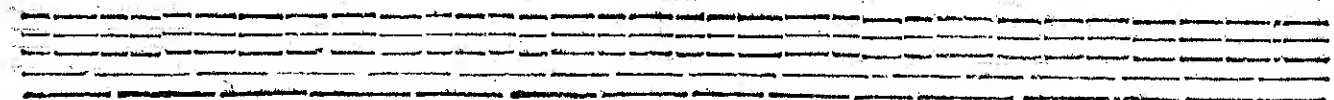
Tout doit céder dans l'Uni- vers A l'au- guste He-



Maître encor de luy- mesme. Tout doit céder dans l'Uni- vers A l'au- guste He-



BASSE-CONTINUE.



ros que j'ai- me.

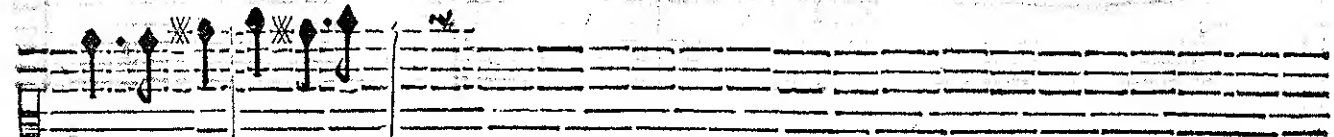
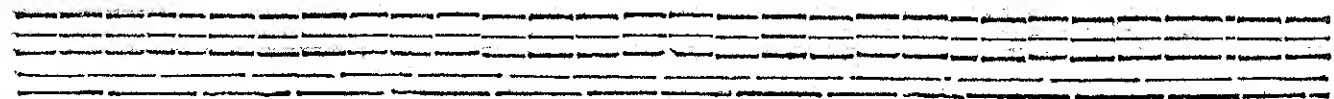
Chan- tons, Chan-



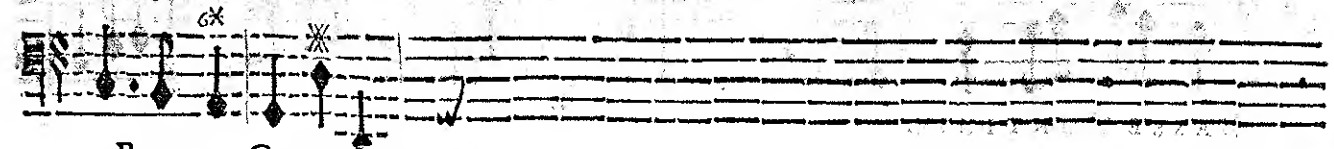
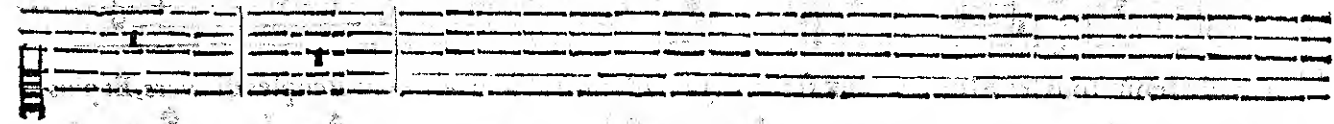
ros que j'ai- me. Chantons, Chantons la douceur de ses Loix.



BASSE-CONTINUE.



rons ses glo- rieux Ex-

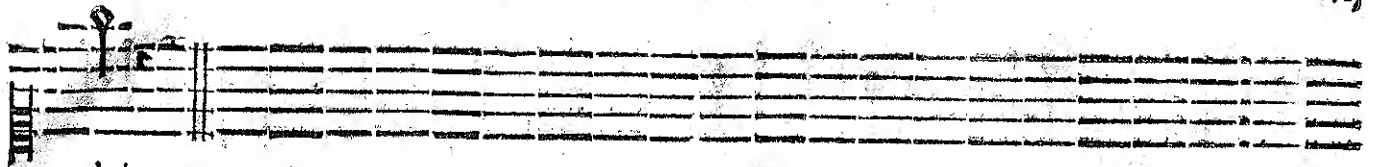


BASSE-CONTINUE.



# PROLOGUE.

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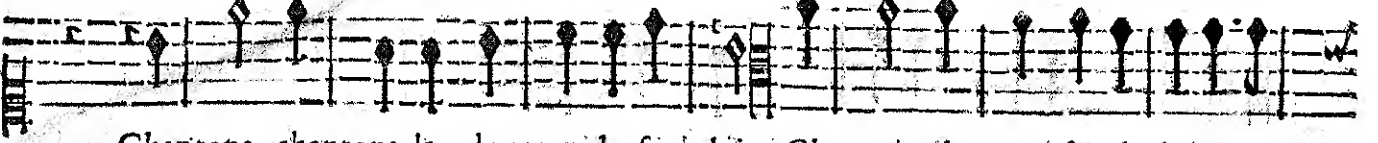
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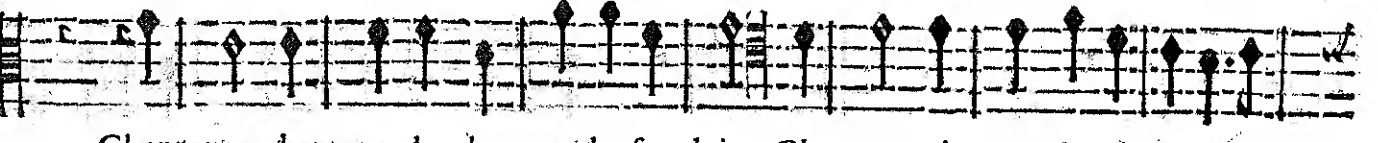
Suite de la Sageffe.

Suite de la Gloire.

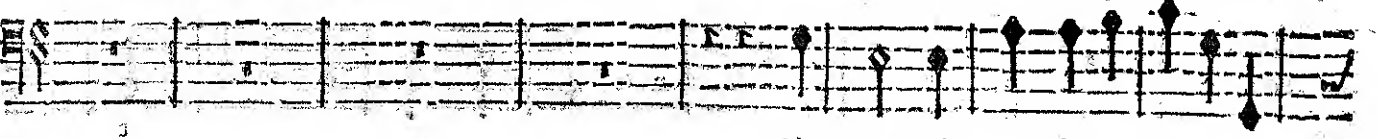
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



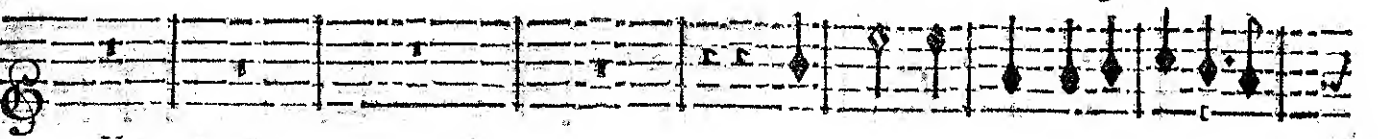
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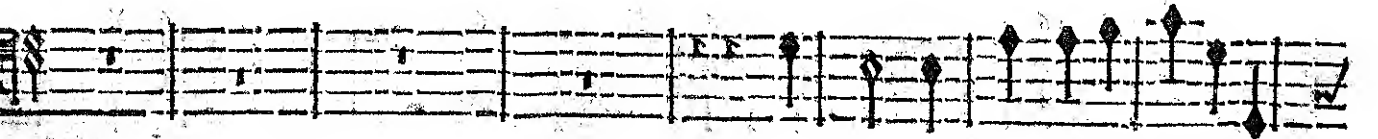
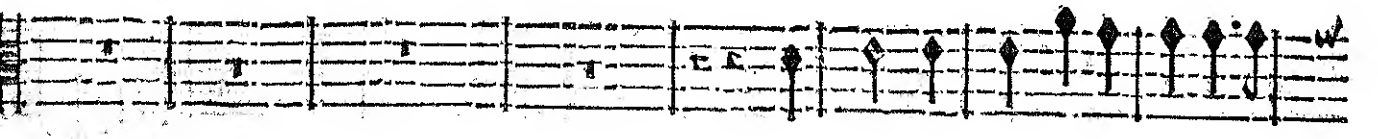
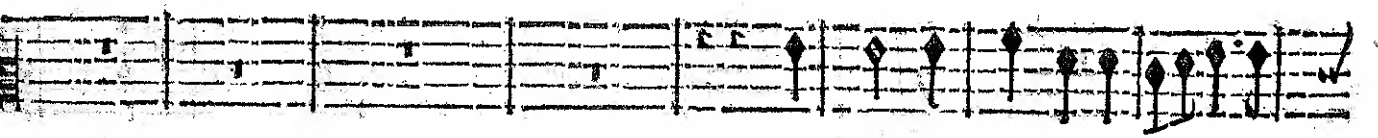
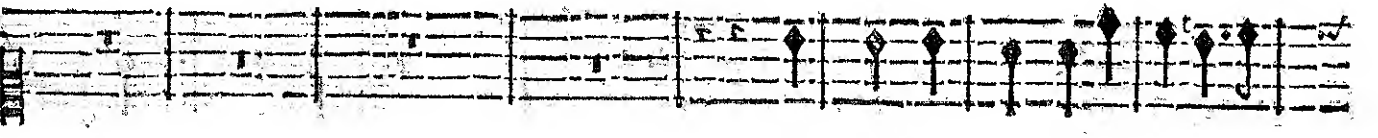
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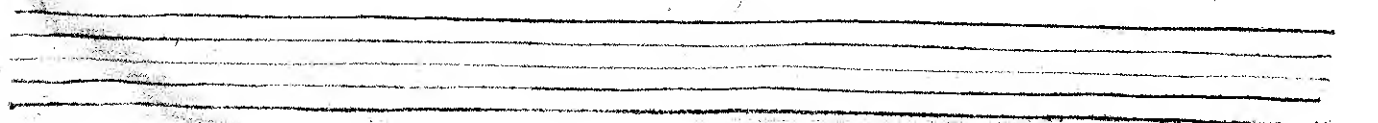
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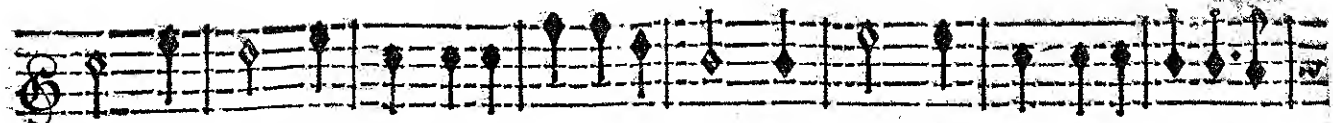
VIOLONS.



BASSE-CONTINUE.







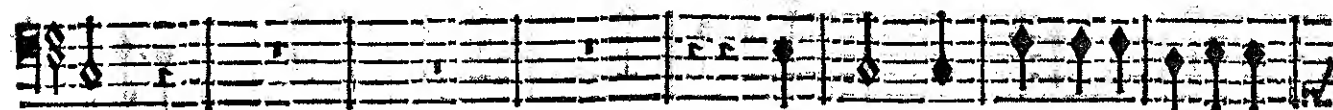
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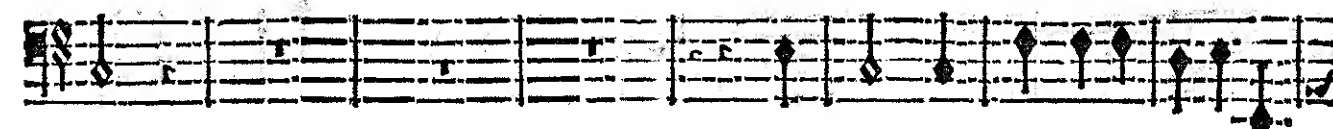
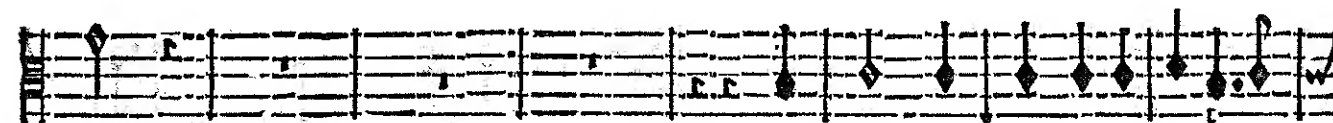
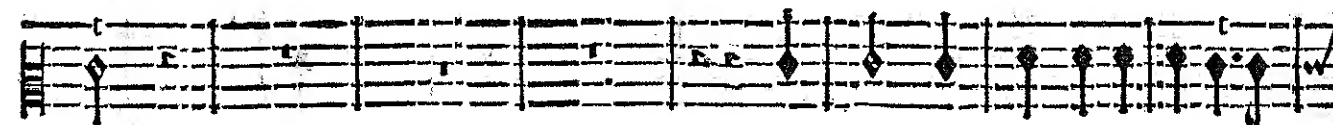
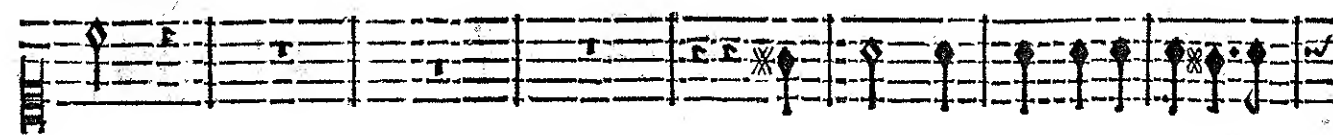
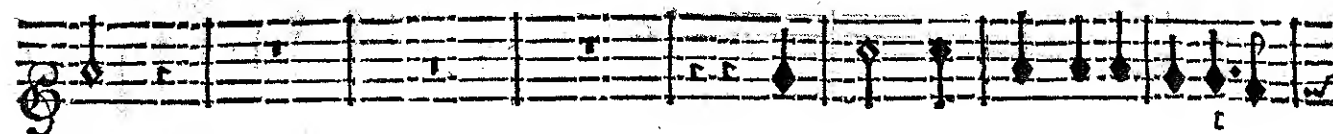
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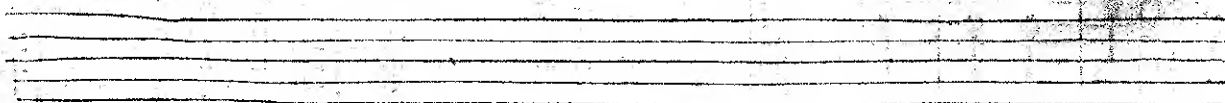
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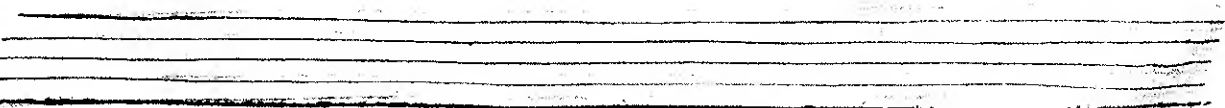
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.



# PROLOGUE.

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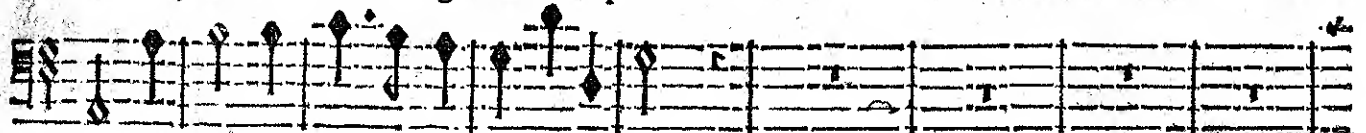
ploits. Chantés, Chantons ses glorieux Exploits. Chantons la douceur de ses loix. Chantés Chan-



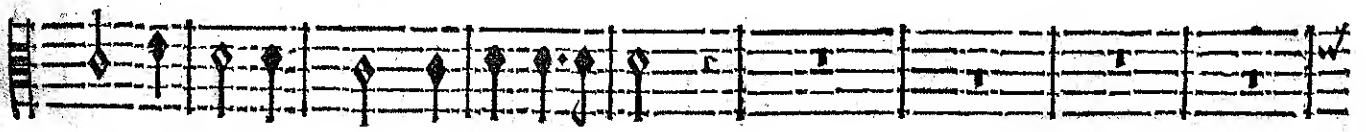
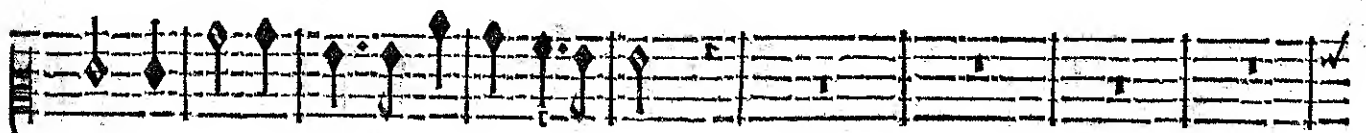
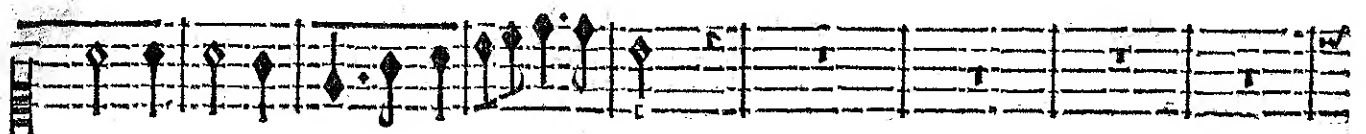
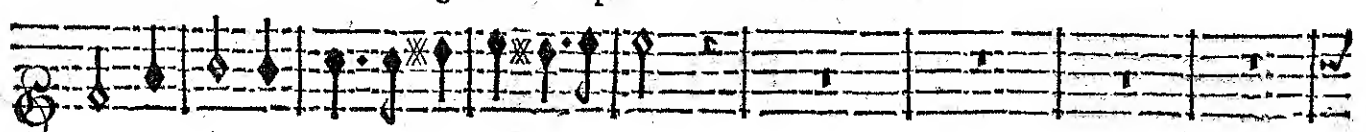
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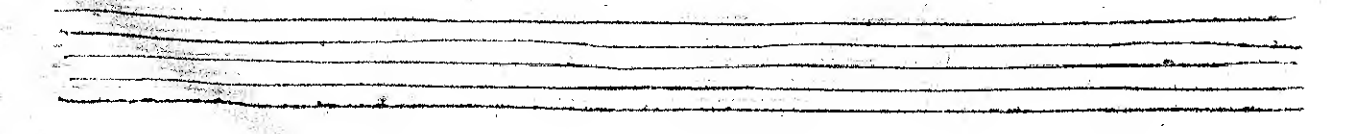
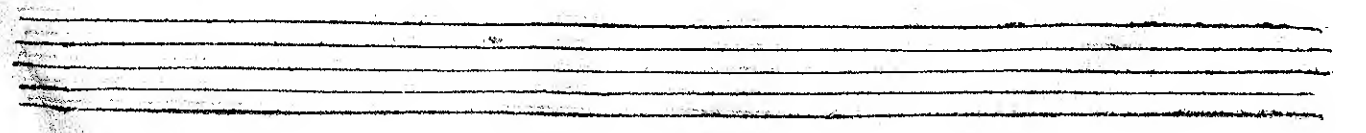
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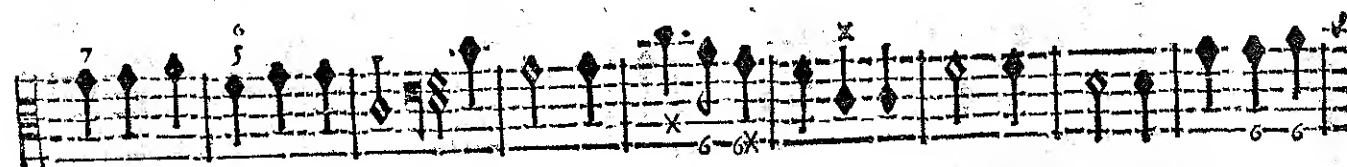
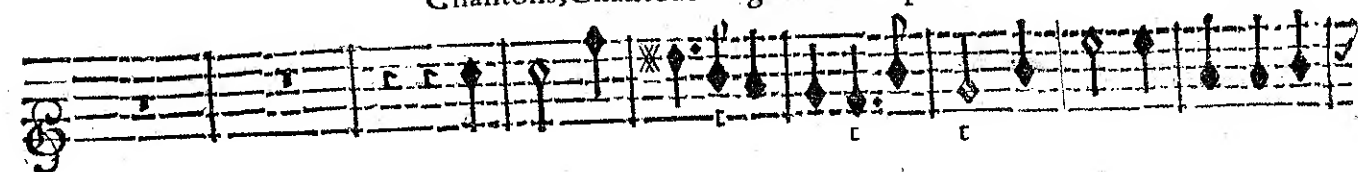
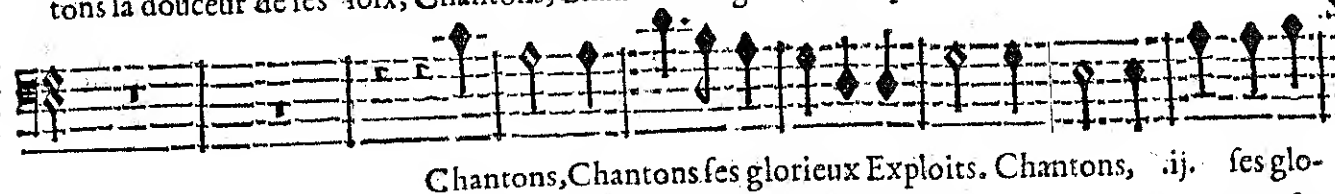
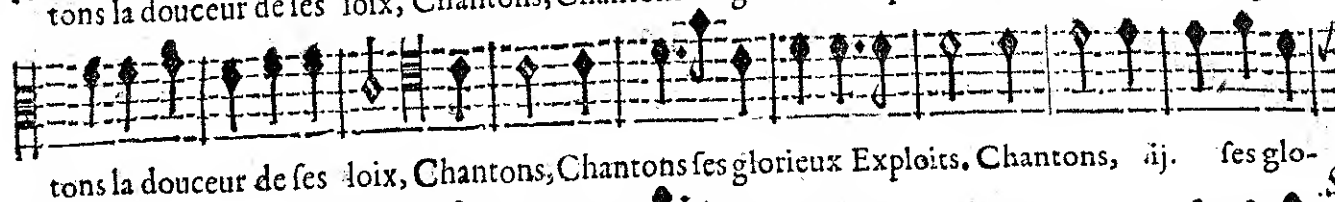
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BASSE-CONTINUE.

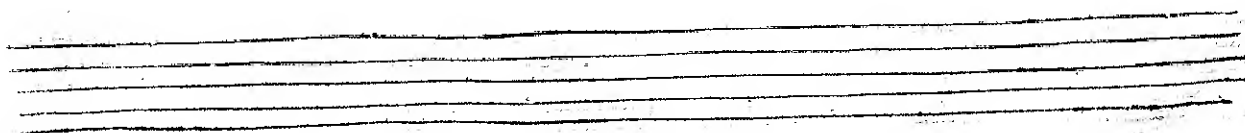
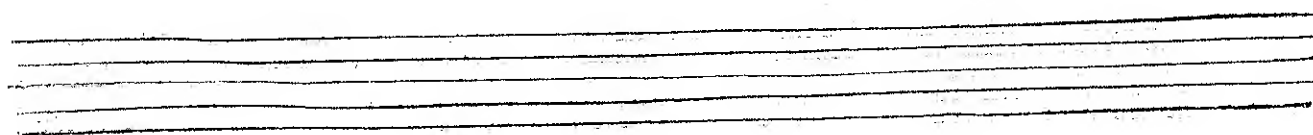


# ARMIDE TRAGÉDIE.



BASSE-CONTINUE.

CHANTONS SES GLORIEUX EXPLOITS.

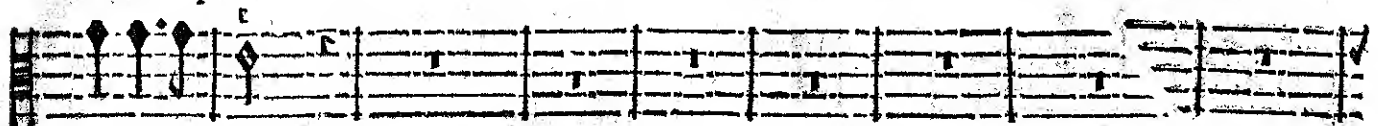


# PROLOGUE.

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rieux Exploits.



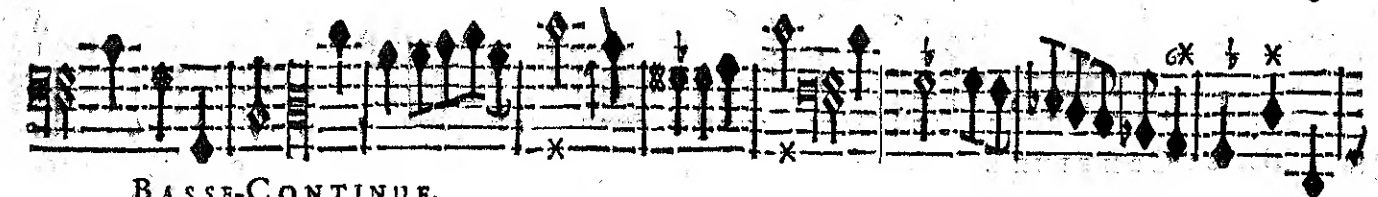
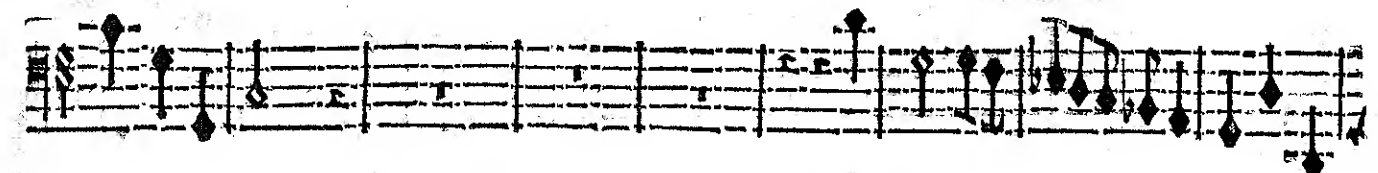
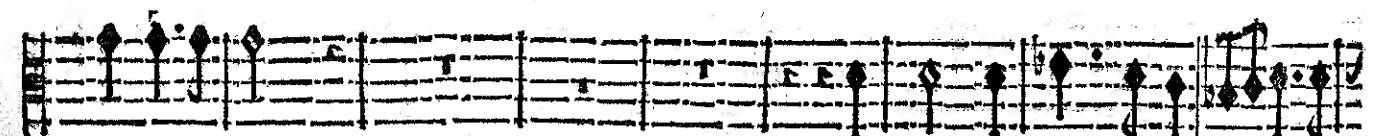
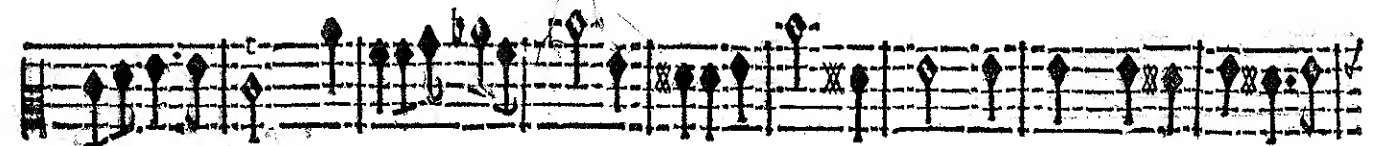
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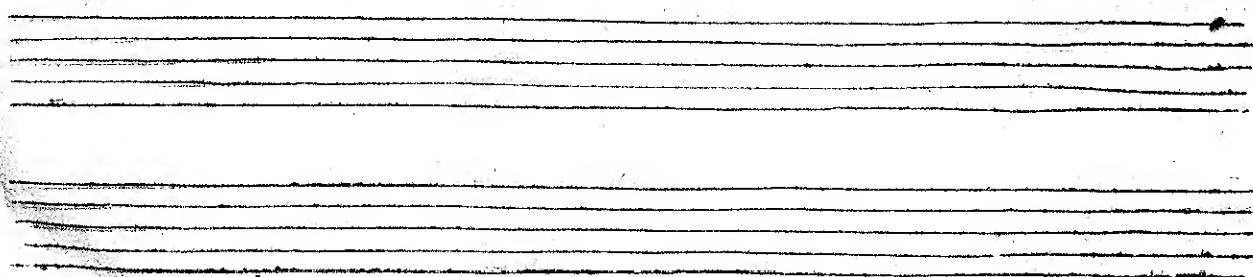
rieux Exploits.



rieux Exploits.



BASSE-CONTINUE.

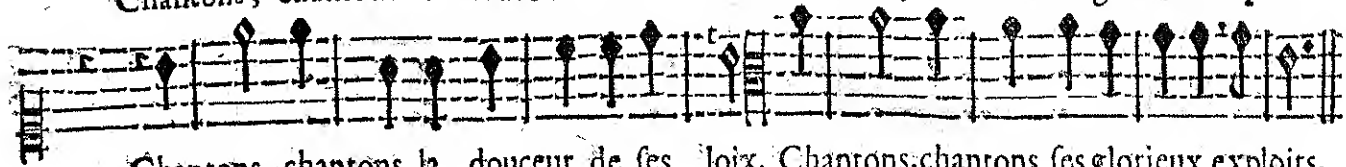




# ARMIDE, TRAGÉDIE.



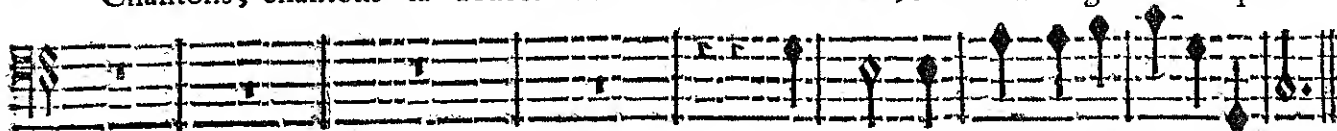
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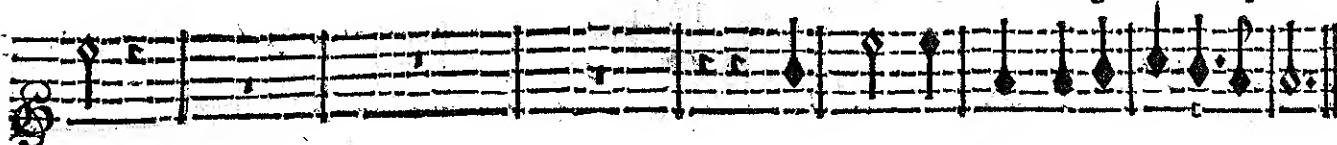
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



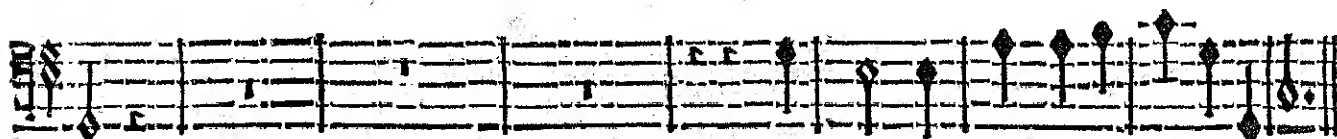
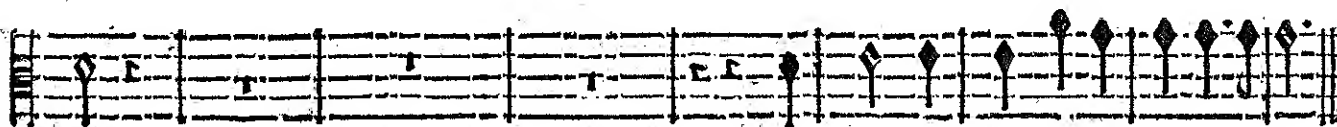
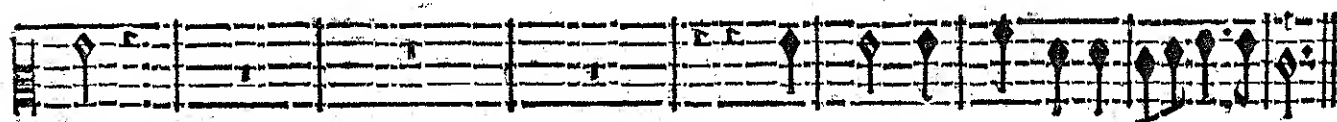
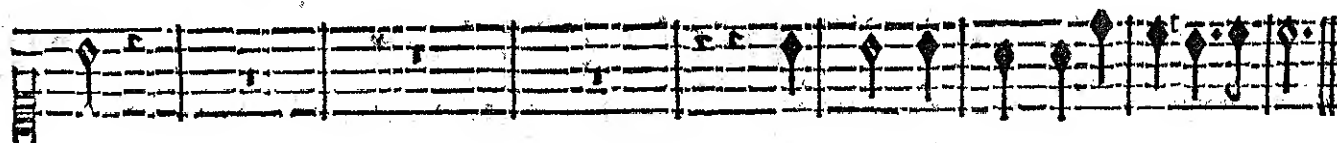
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



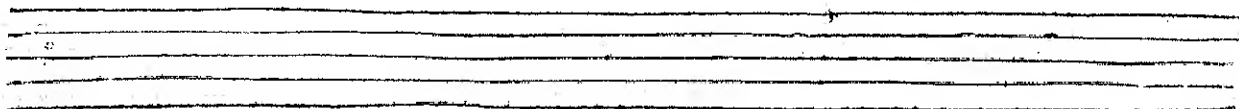
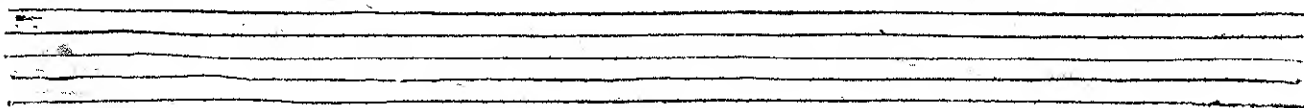
Chantons, chantons ses glorieux exploits.



VIOLONS.



BASSE-CONTINUE.



# PROLOGUE.

xlij



la Gloire.  
la Sageffe.

D'une efgale tendresse, Nous aimons le mefme Vainqueur.



D'une efgale tendresse, Nous aimons le mefme Vainqueur. Fiere Gloire, c'est



BASSE-CONTINUE.



C'est vous, douce Sageffe, C'est vous qui partagez avec moy fon grand



vous.

C'est vous qui partagez avec moy fon grand



BASSE-CONTINUE.



cœur. C'est vous, c'est vous qui partagez avec moy fon grand cœur. Je l'emportoys fur vous

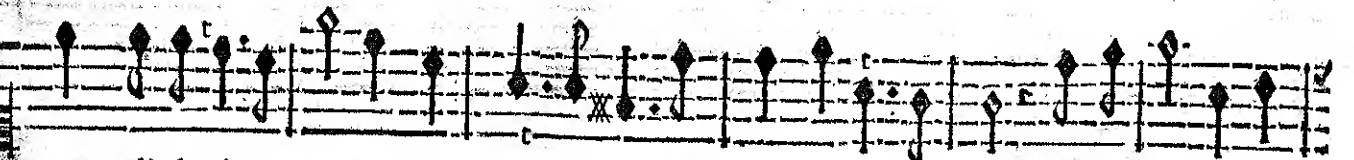


cœur.

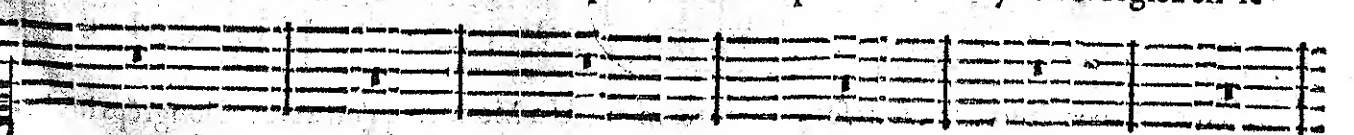
C'est vous qui partagez avec moy fon grand cœur.



BASSE-CONTINUE.

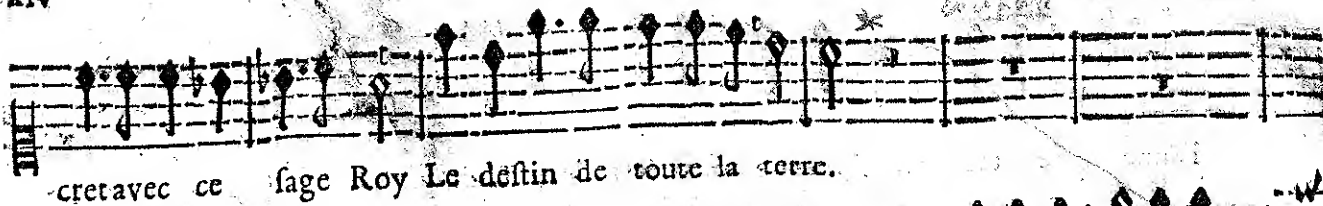


tant qu'à duré la guerre; Mais dans la paix vous l'emportez fur moy. Vous reglez en se-

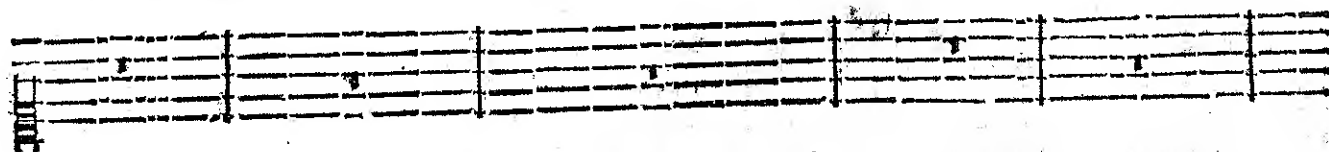


BASSE-CONTINUE.

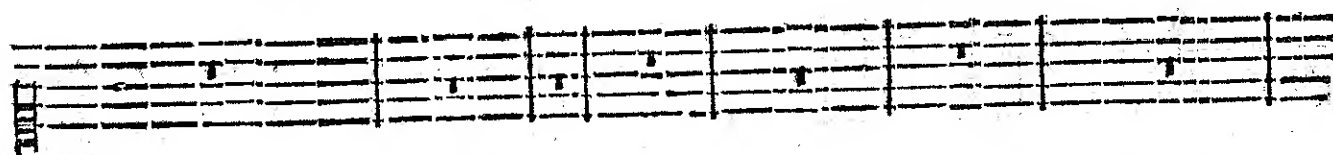
## ARMIDE, TRAGÉDIE.



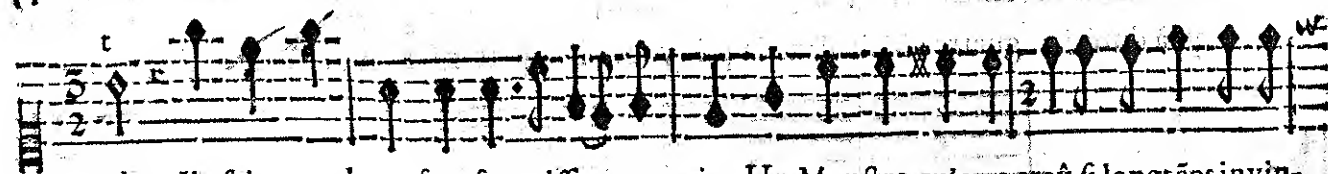
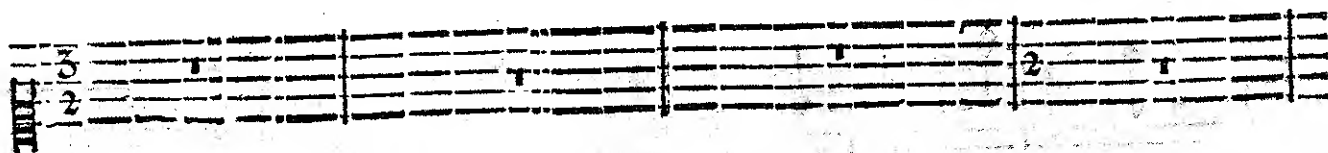
BASSE-CONTINUE.



BASSE-CONTINUE.



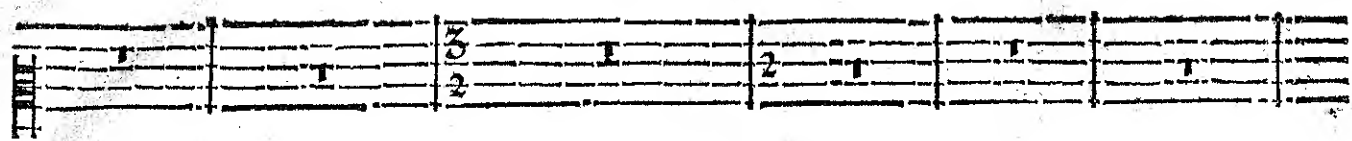
BASSE-CONTINUE.



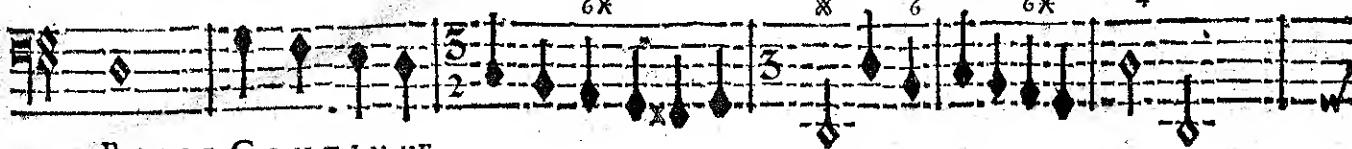
BASSE-CONTINUE.

# PROLOGUE.

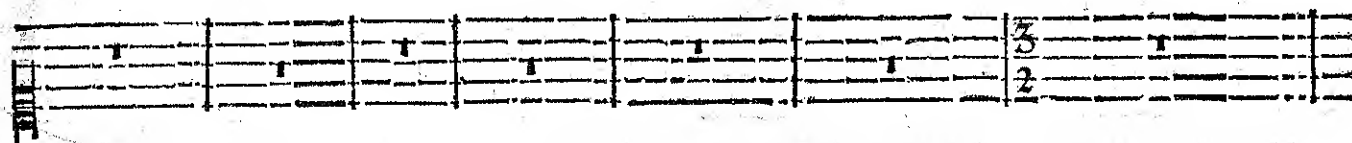
xv



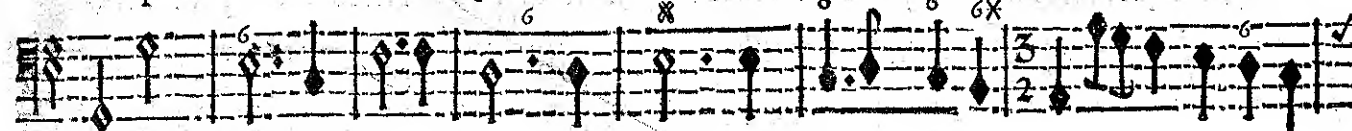
cible : On voit dans ses tra- vaux combien il est sen- sible Pour vostre immortelle Beau-



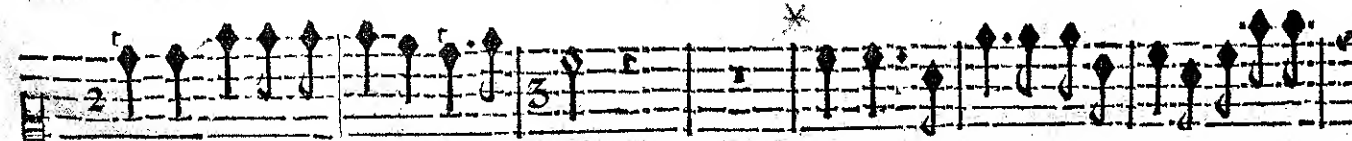
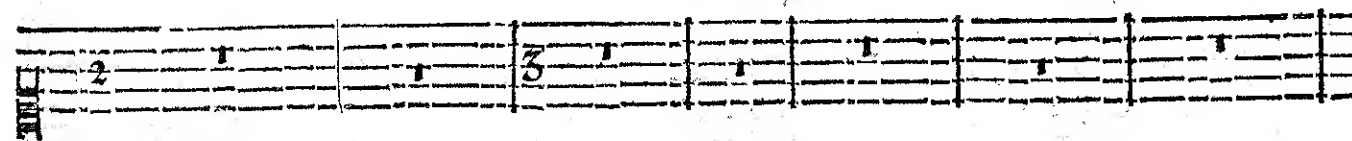
BASSE-CONTINUE.



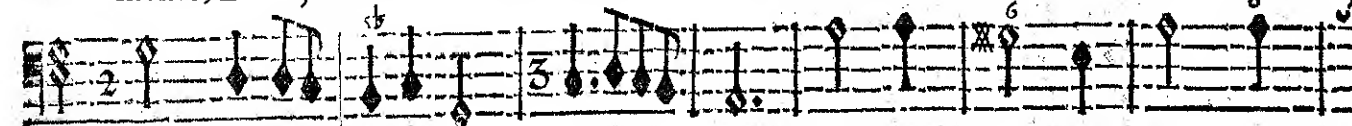
ré. Il previent vos desirs, il passe vostre attente, L'amour dont il vous aime incessamment s'aug-



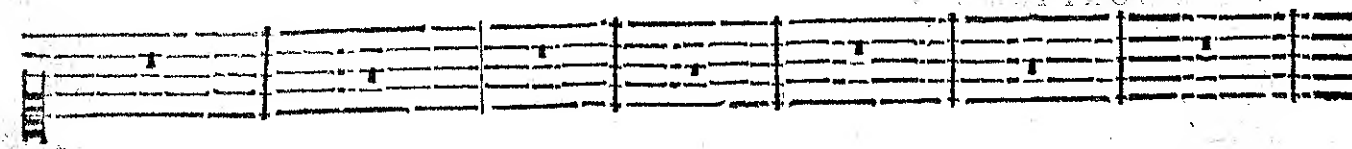
BASSE-CONTINUE.



mente, Et n'a jamais tant esclat. Qu'un vain desir de preference, N'altere



BASSE-CONTINUE.



point l'intelligence Que ce Heros entre nous veut former : Dispu- tons seulement à qui



BASSE-CONTINUE.



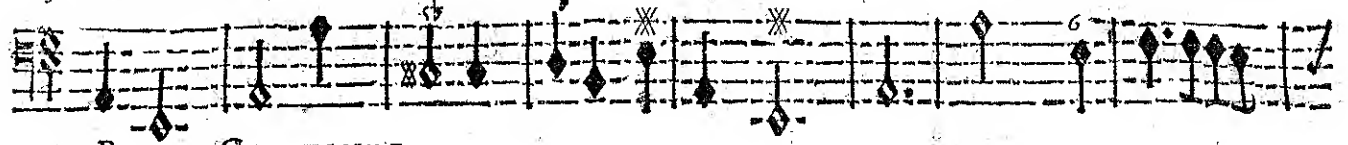
## ACTE TROISIEME.



Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-



sçait mieux l'aimer. Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-



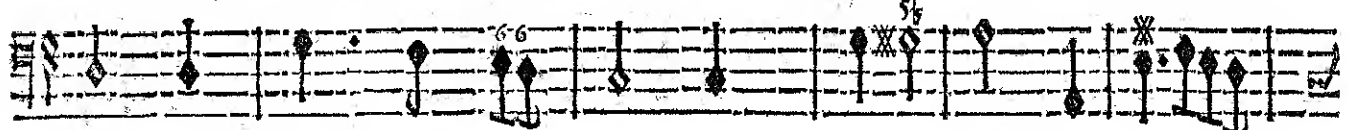
BASSE-CONTINUE.



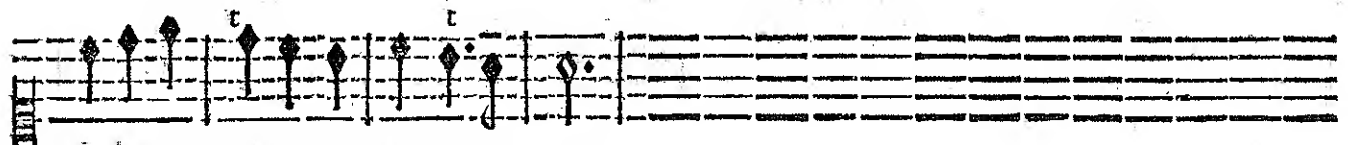
raître; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-



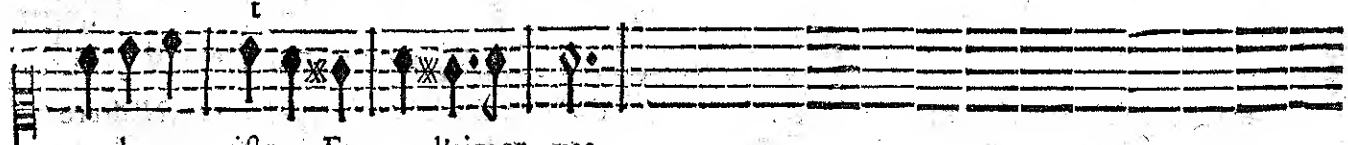
raître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-



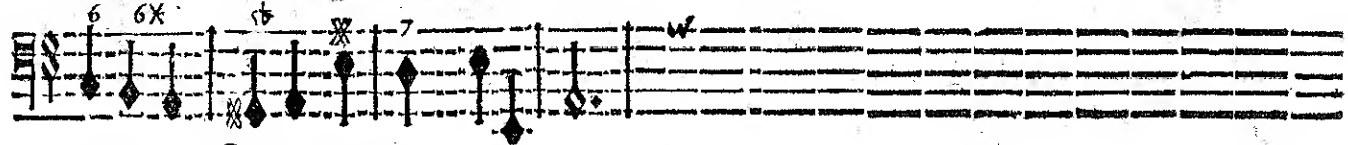
BASSE-CONTINUE.



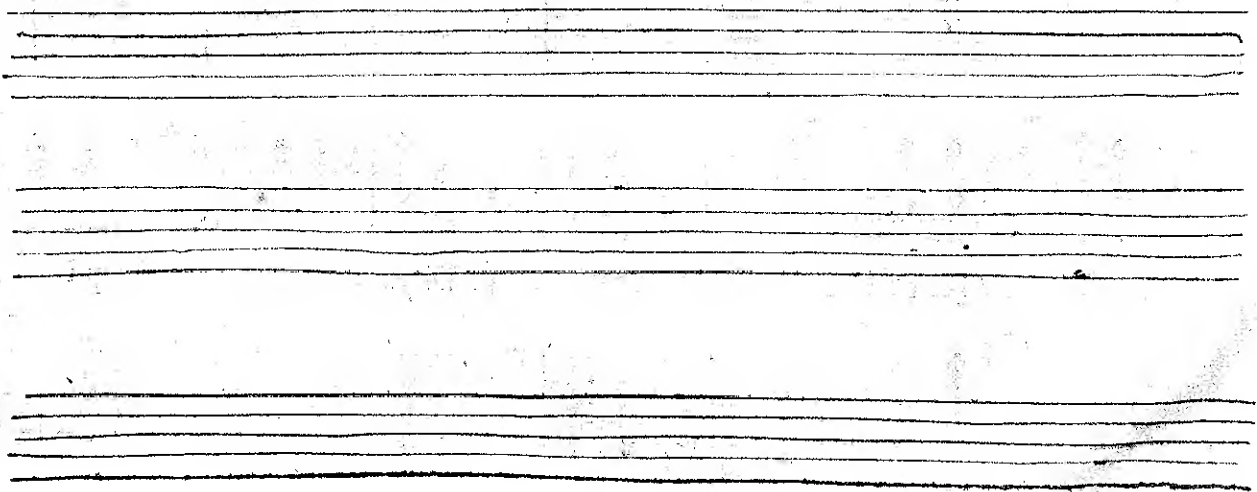
on le connaître, Et ne l'aimer pas.



on le connaître, Et ne l'aimer pas.



BASSE-CONTINUE.



# PROLOGUE.

xvii

## CHOEUR.



Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



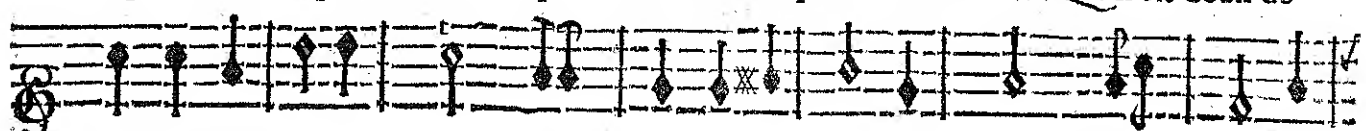
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



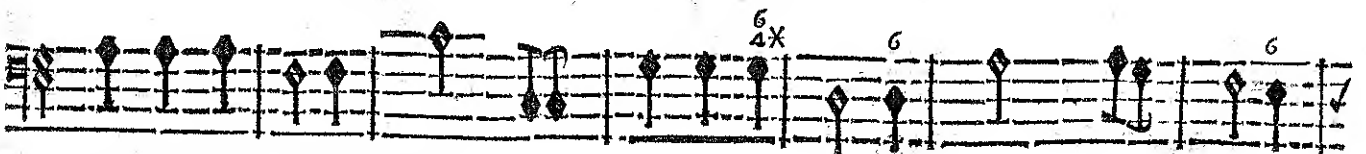
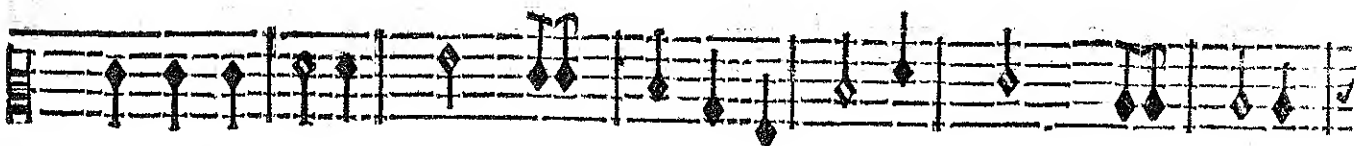
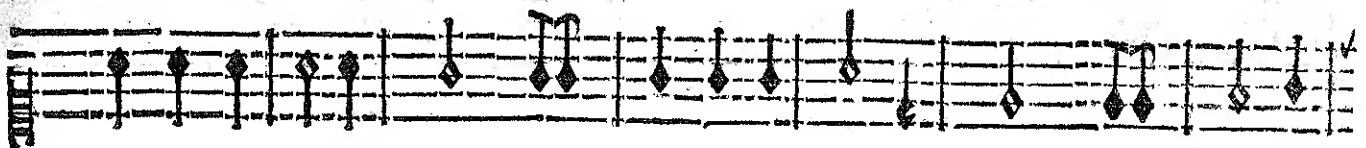
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



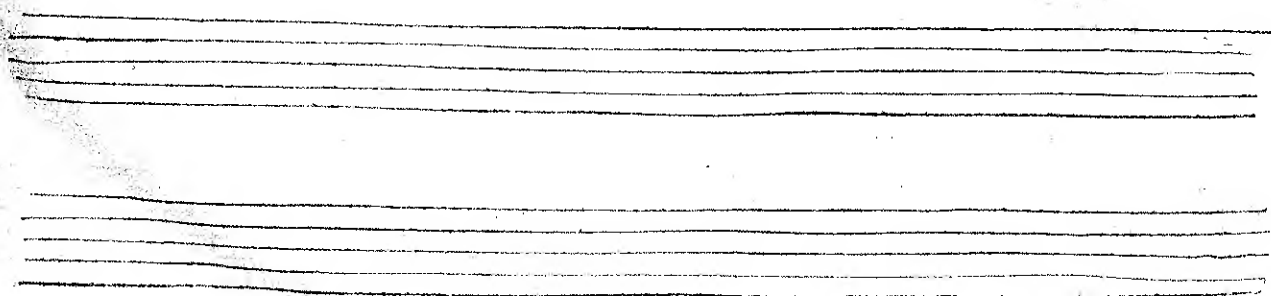
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



## VIOLONS.



## BASSE-CONTINUE.

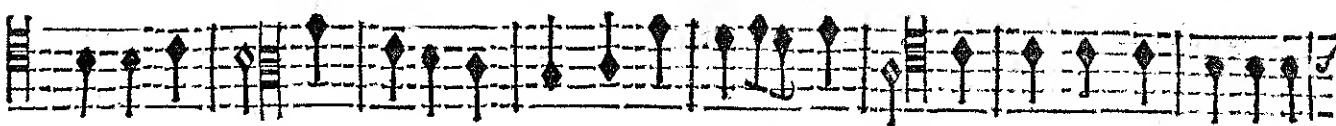




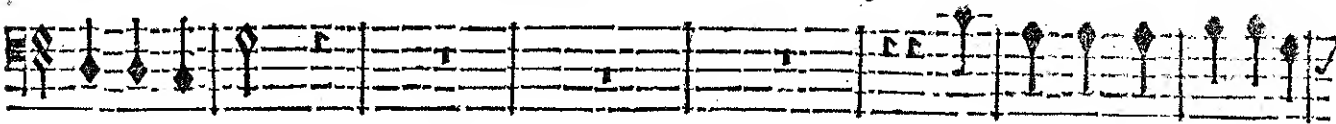
suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et



suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et

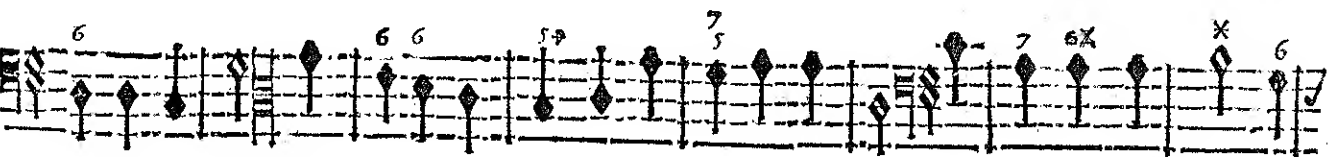
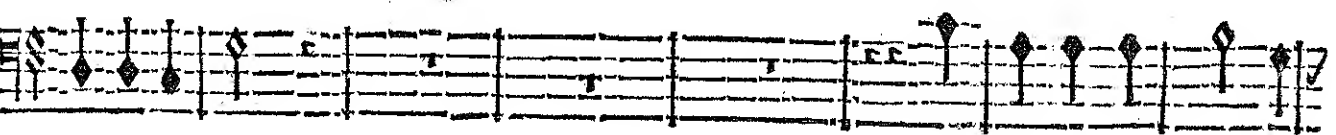
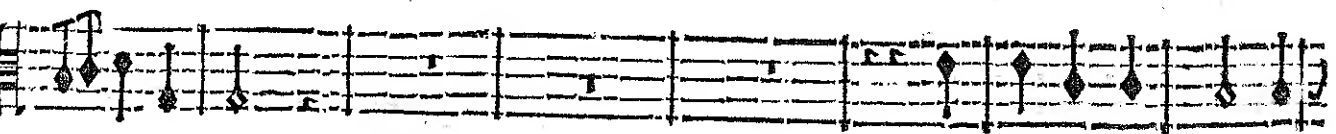
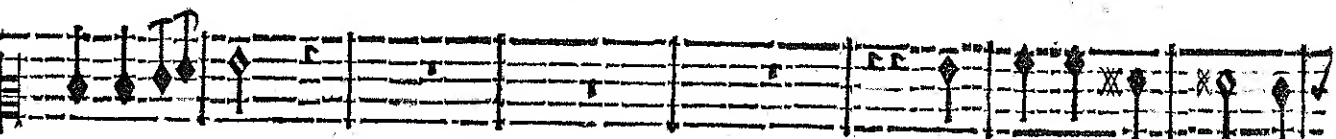
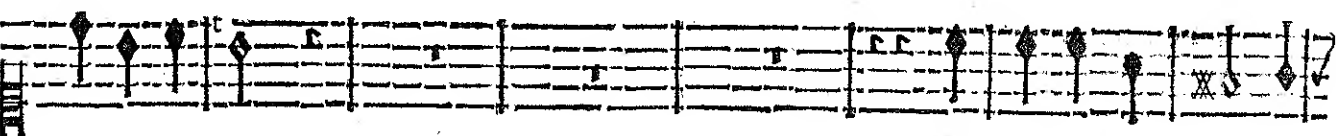
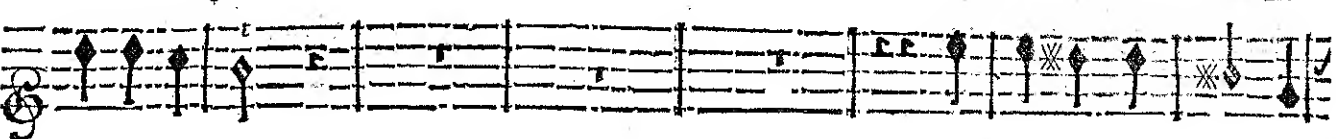


suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et

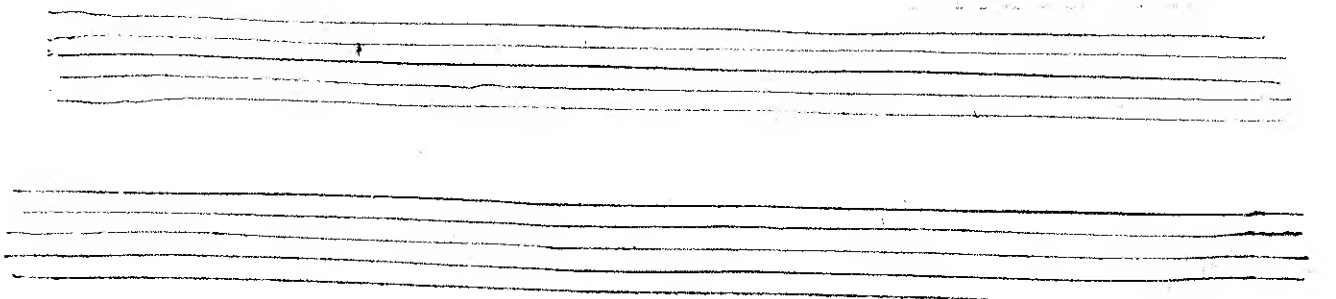


suivre ses pas!

Peut-on le connaître Et



BASSE-CONTINUE.



# PROLOGUE.

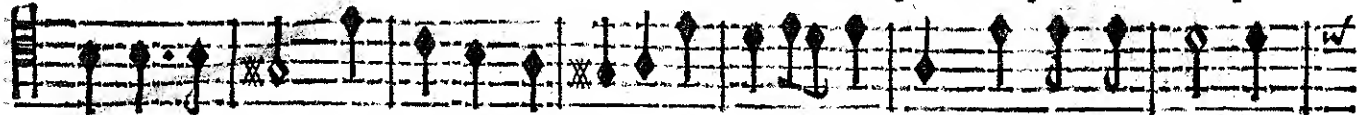
xix



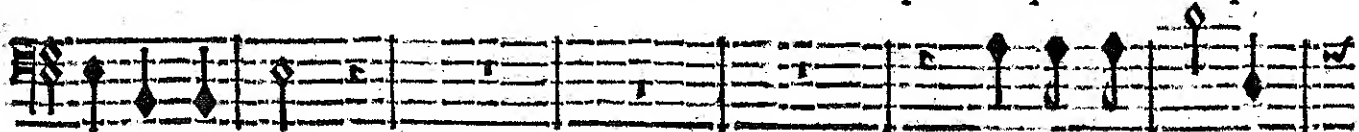
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-



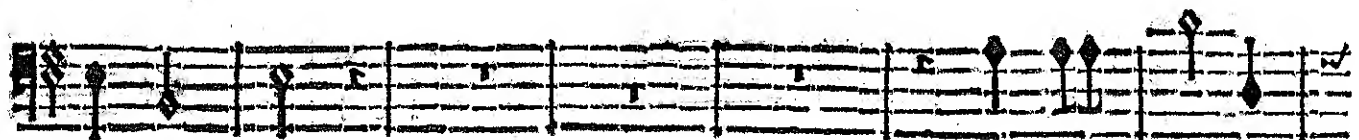
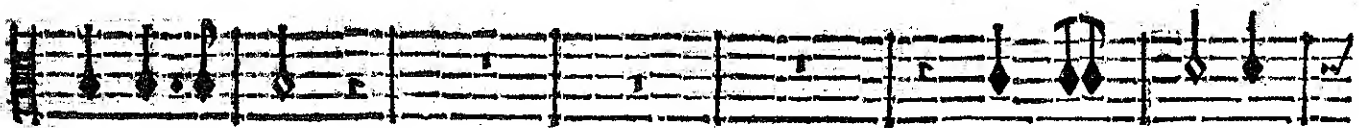
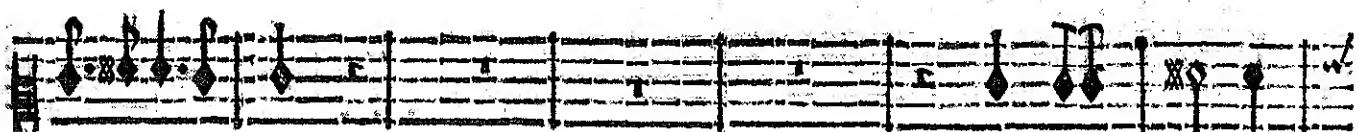
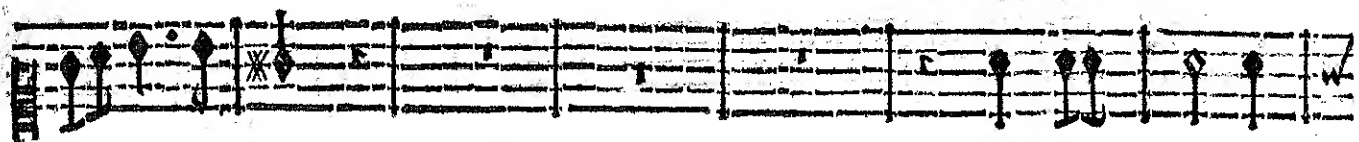
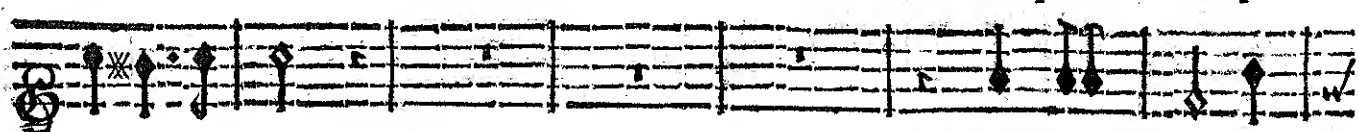
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-



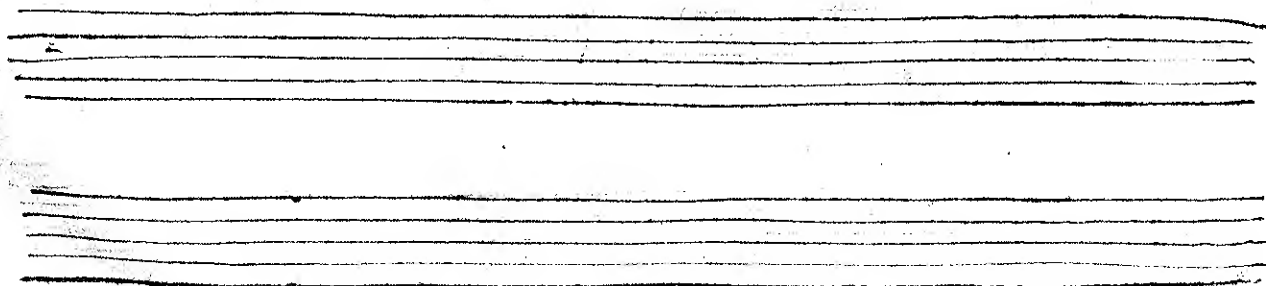
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-



ne l'aimer pas? Dès qu'on le voit pa-

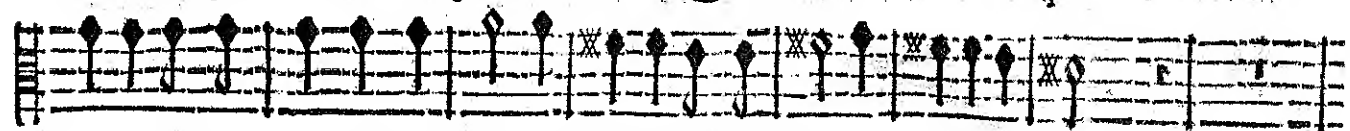


BASSE-CONTINUE.

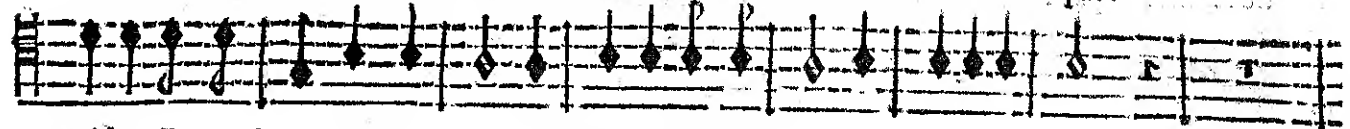




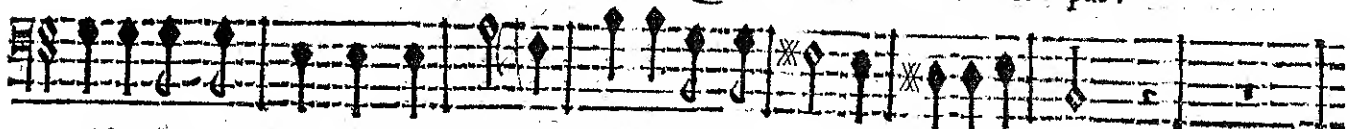
raïstre, De quel cœur n'est-t'il point leMaïstre? Qu'il est doux de suivre ses pas!



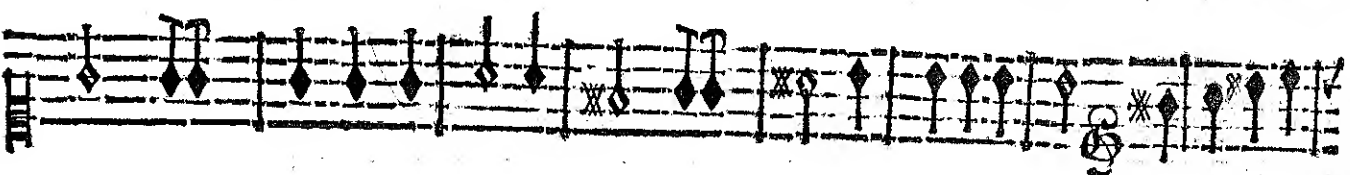
raïstre, De quel cœur n'est-t'il point leMaïstre? Qu'il est doux de suivre ses pas!



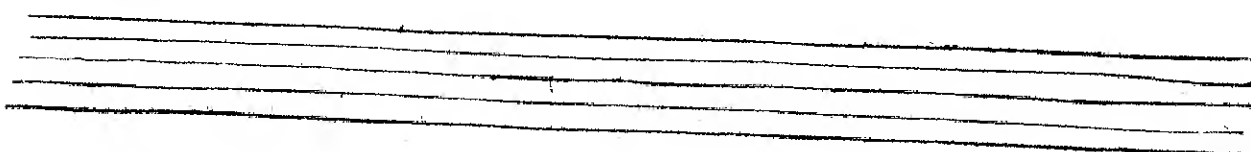
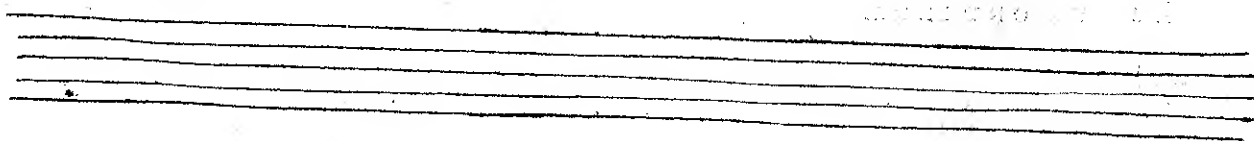
raïstre, De quel cœur n'est-t'il point leMaïstre? Qu'il est doux de suivre ses pas!



raïstre, De quel cœur n'est-t'il point leMaïstre? Qu'il est doux de suivre ses pas!



BASSE-CONTINUE.





# PROLOGUE

xxj



Qu'il est doux de suivre ses pas. Peut-on le connaître Et



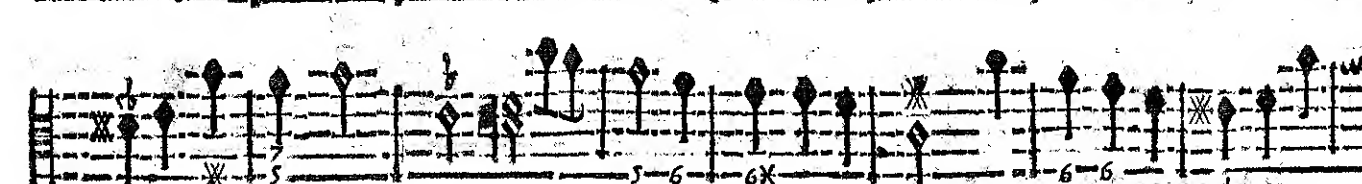
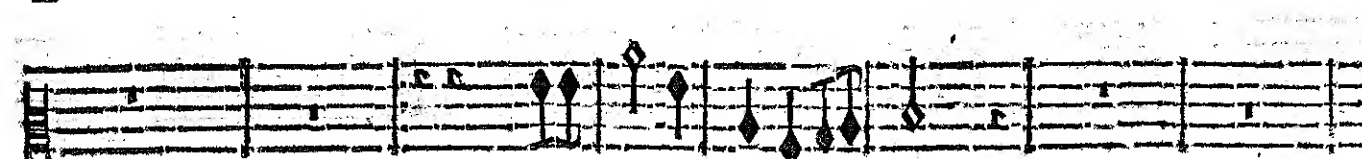
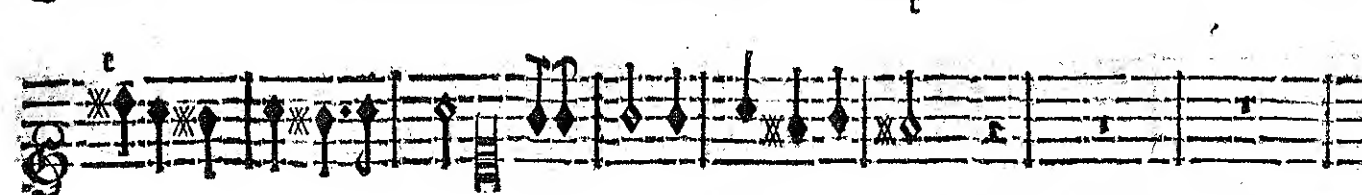
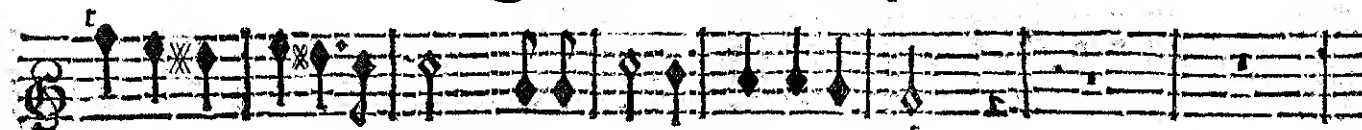
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



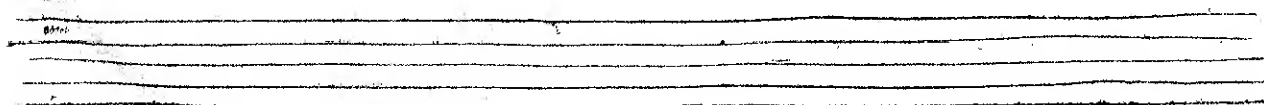
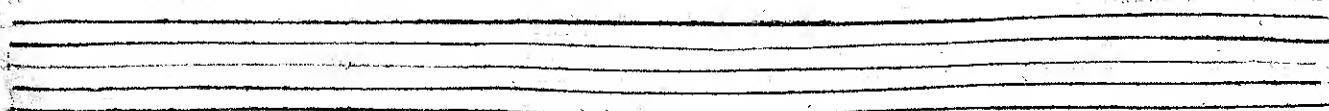
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



Qu'il est doux de suivre ses pas.



BASSE-CONTINUE.

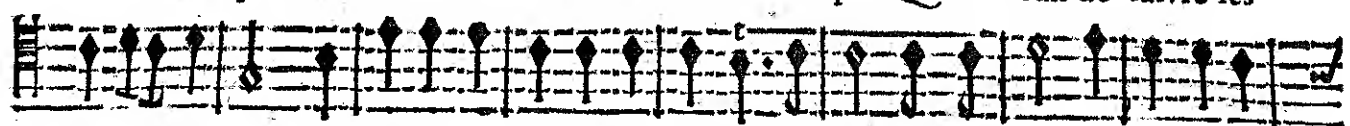




ne l'aimer pas! Peut-on le connaître Et ne l'aimer pas? Qu'il est doux de suivre ses



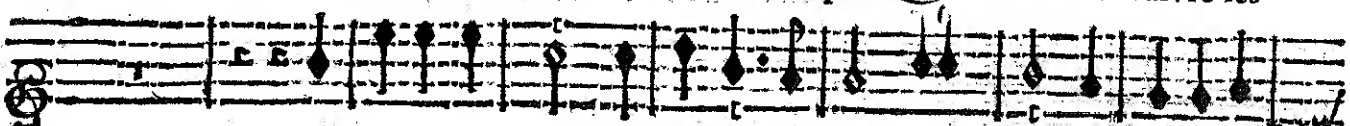
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Qu'il est doux de suivre ses



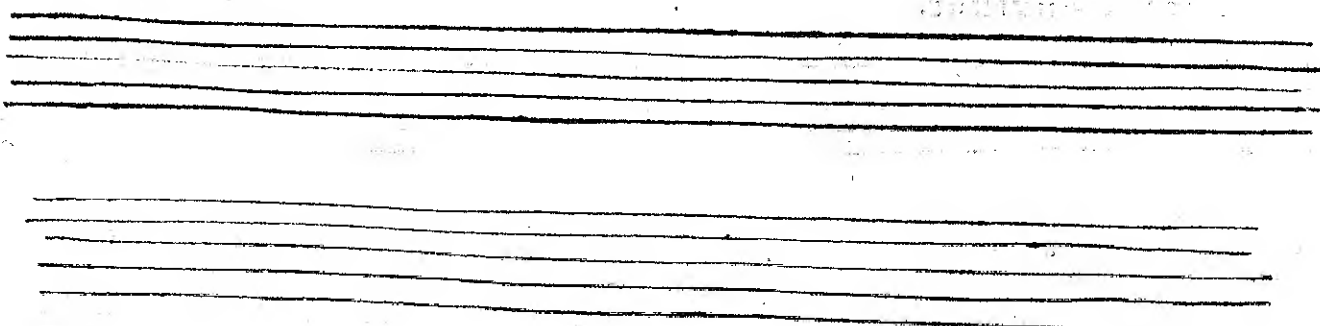
ne l'ai-mer pas! Peut-on le connaître Et ne l'aimer pas? Qu'il est doux de suivre ses

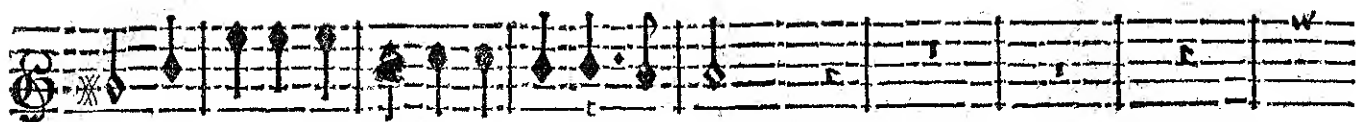


Peut-on le connaître Et ne l'ai-mer pas? Qu'il est doux de suivre ses

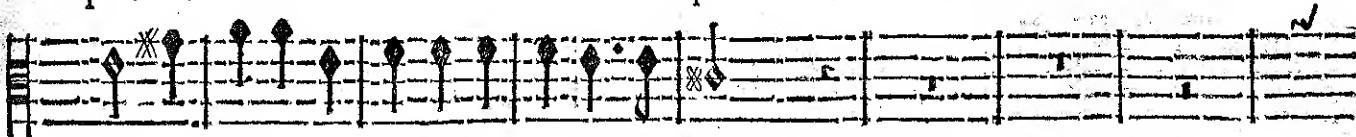


BASSE-CONTINUE.

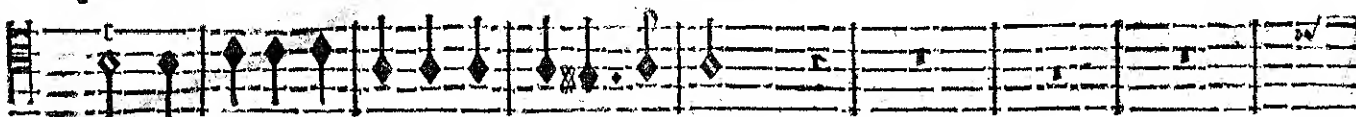




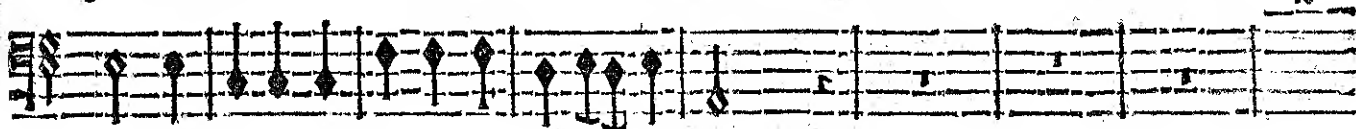
pas? Peut-on le connoître Et ne l'aimer pas?



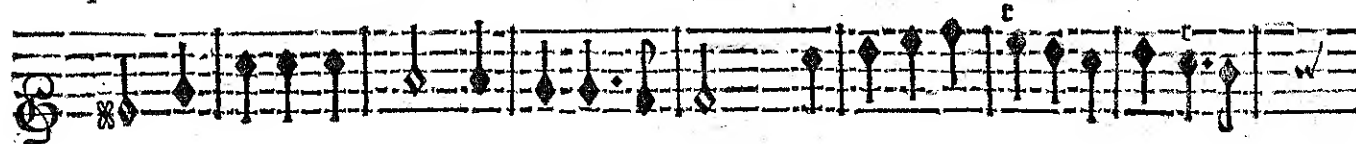
pas? Peut-on le connoître Et ne l'aimer pas?



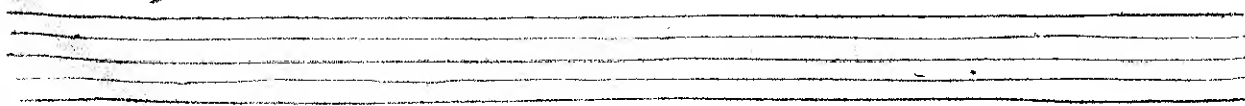
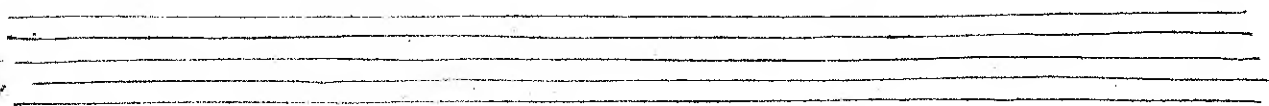
pas? Peut-on le connoître Et ne l'aimer pas?



pas, Peut-on le connoître Et ne l'ai-mer pas?



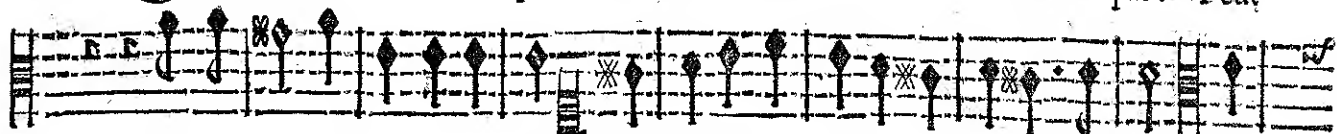
BASSE-CONTINUE.



## ARMIDE TRAGÉDIE.



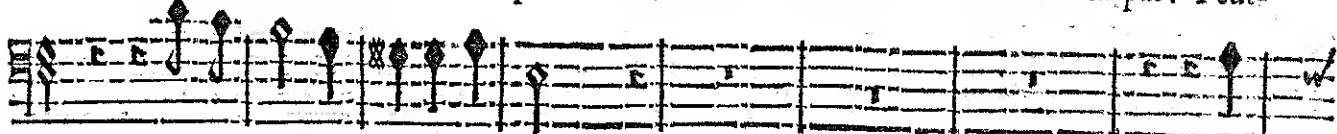
Qu'il est doux de suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-



Qu'il est doux de suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-

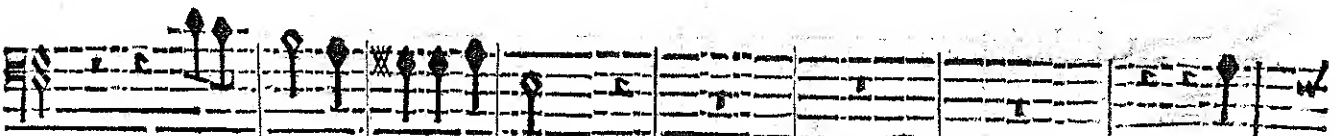
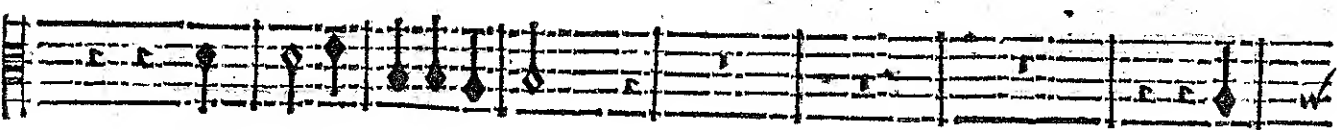
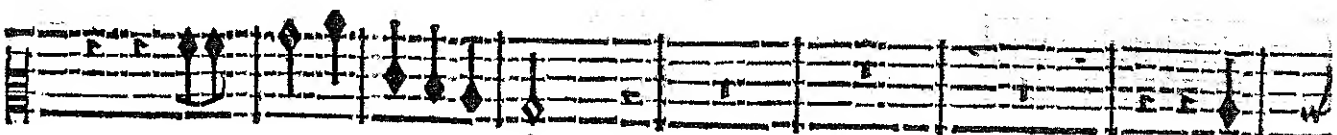
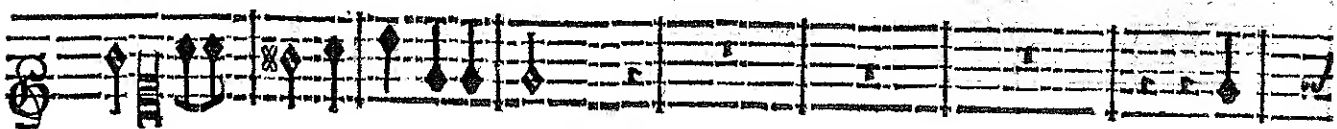
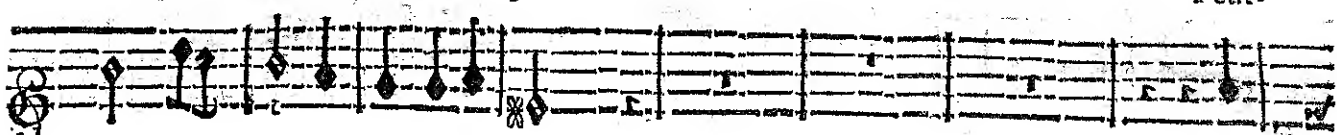


Qu'il est doux de suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-

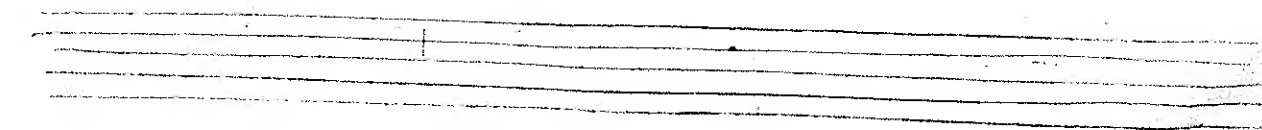
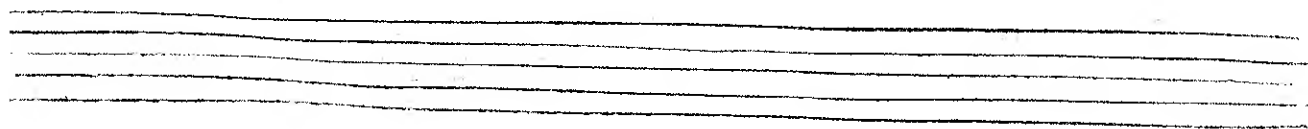


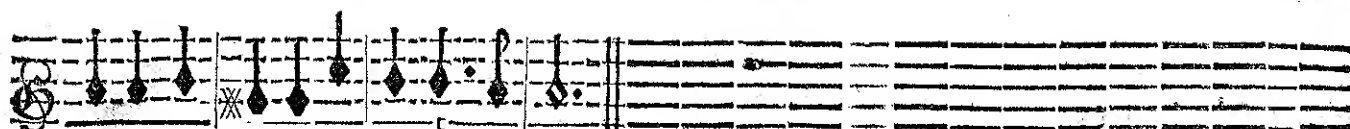
Qu'il est doux de suivre ses pas!

Peut-

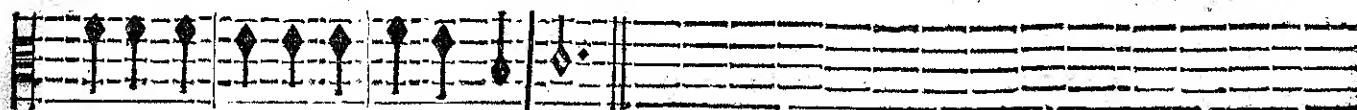


BASSE-CONTINUE.

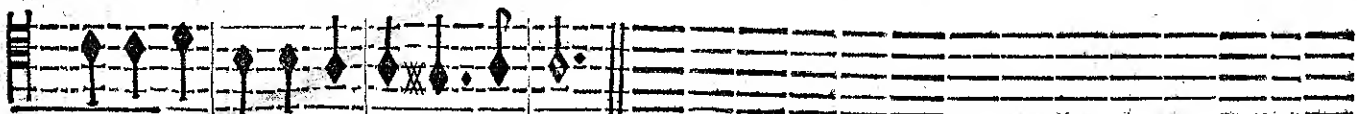




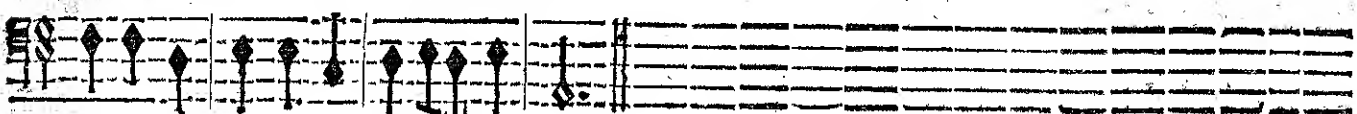
on le connaît Et ne l'aimer pas ?



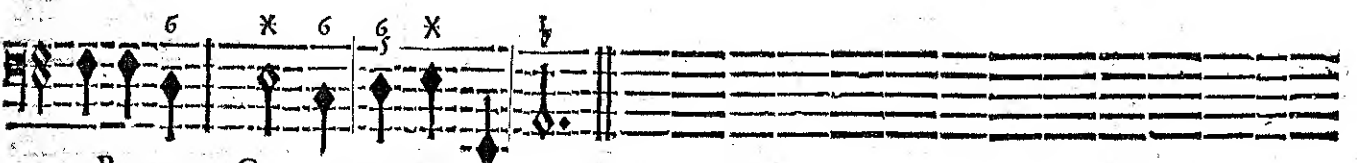
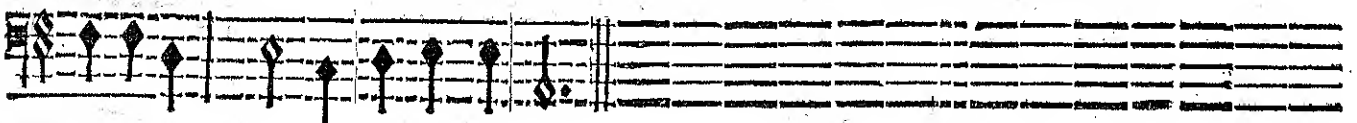
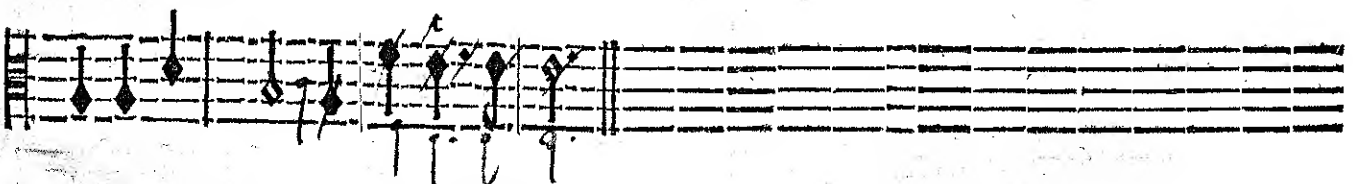
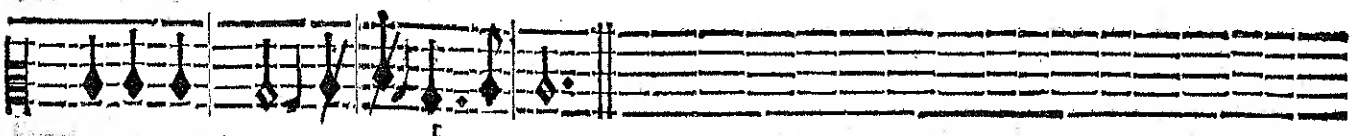
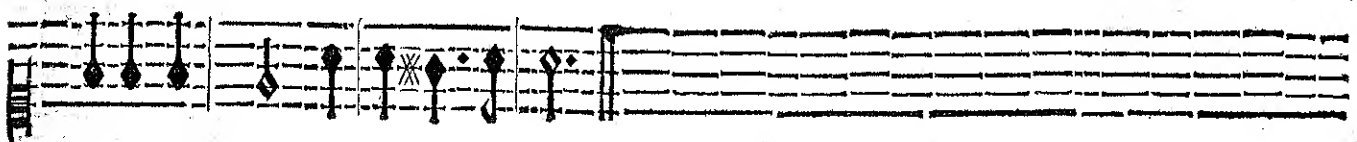
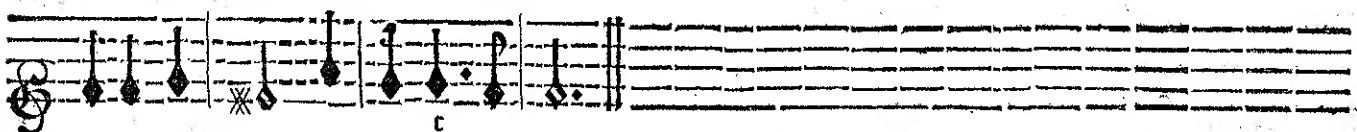
on le connaît Et ne l'aimer pas ?



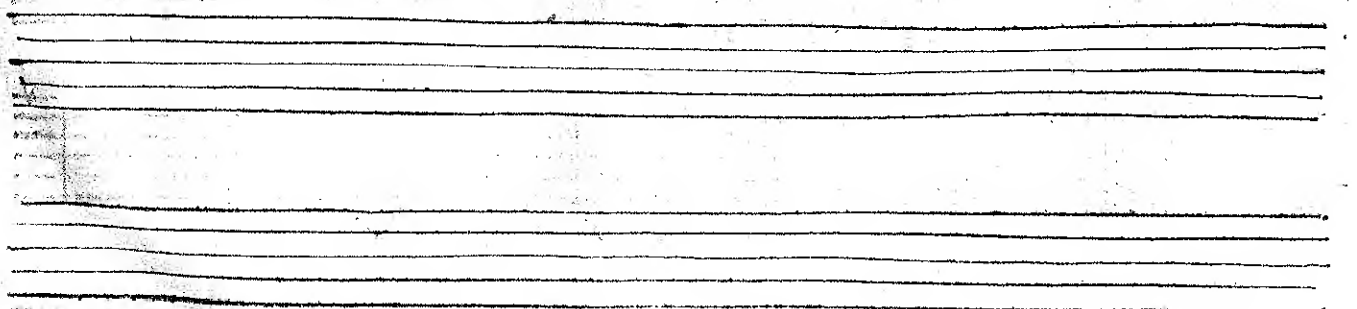
on le connaît Et ne l'aimer pas ?



on le connaît Et ne l'ai-mer pas ?



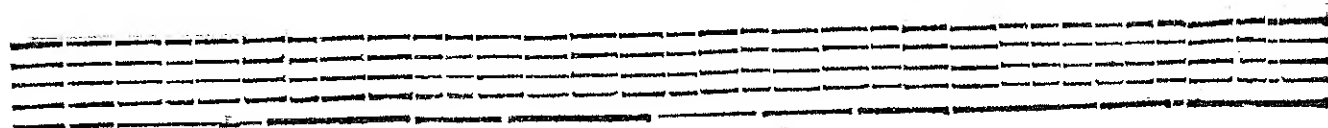
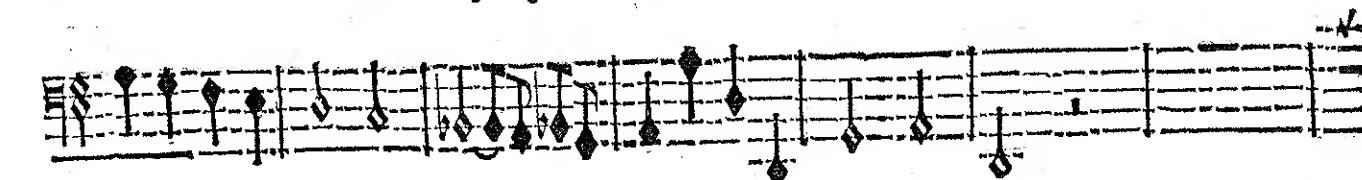
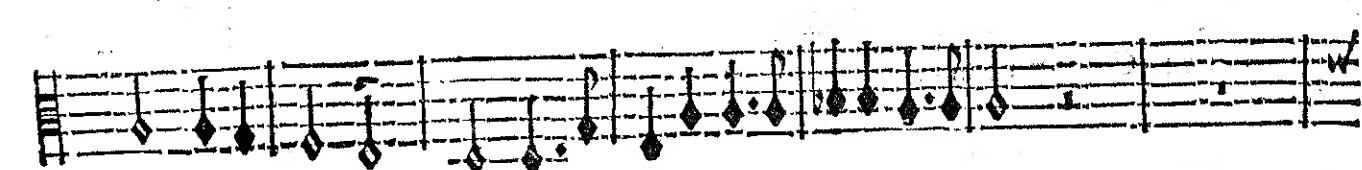
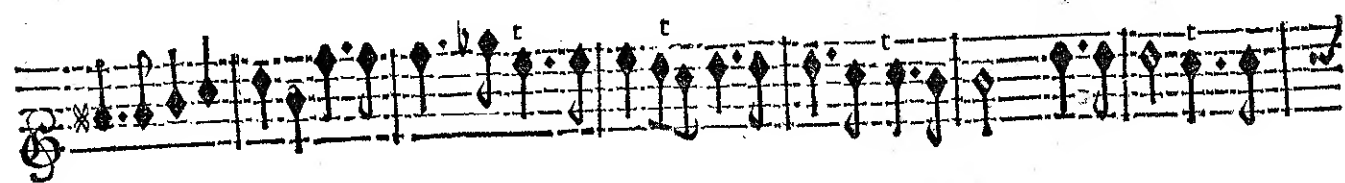
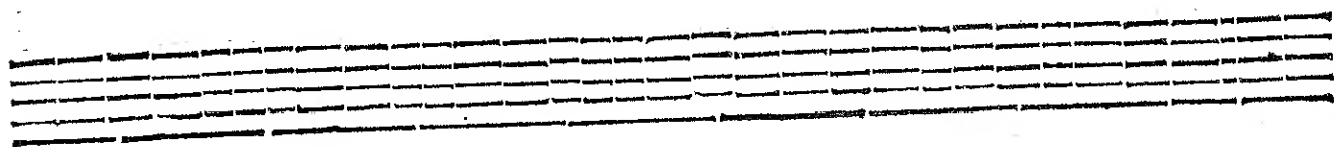
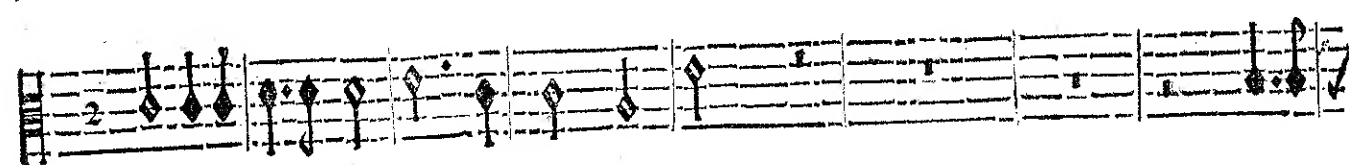
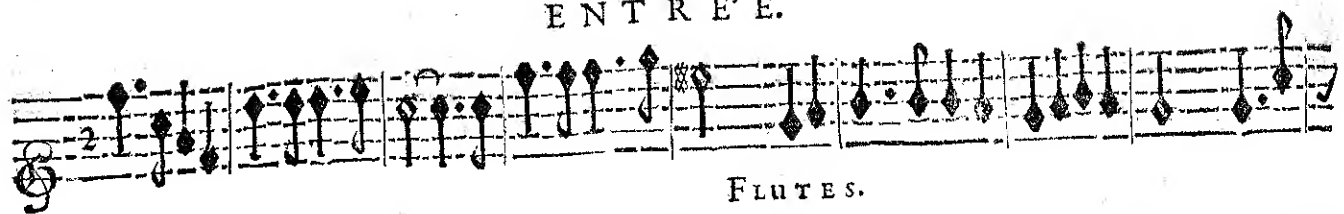
BASSE-CONTINUE.

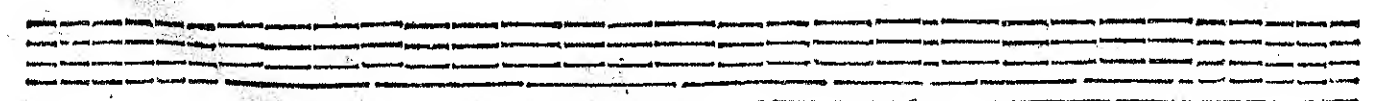
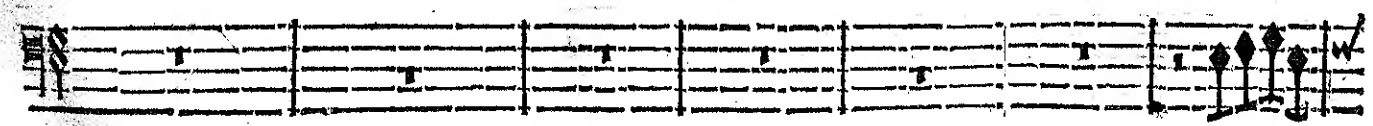
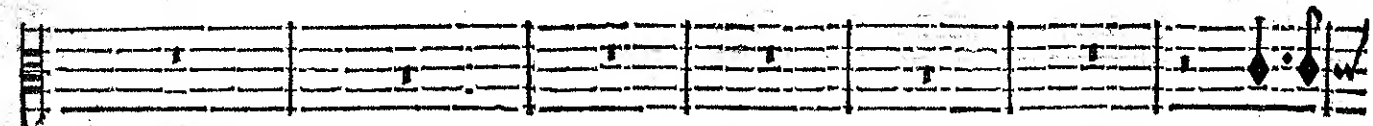
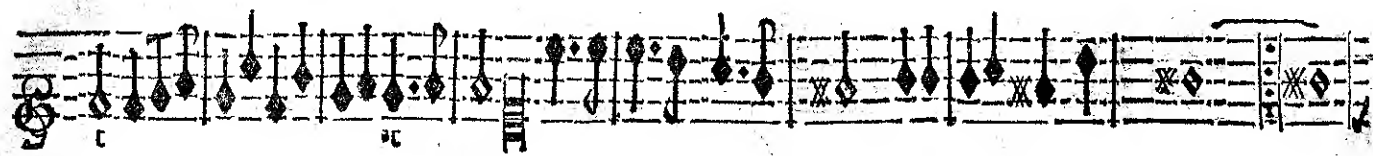


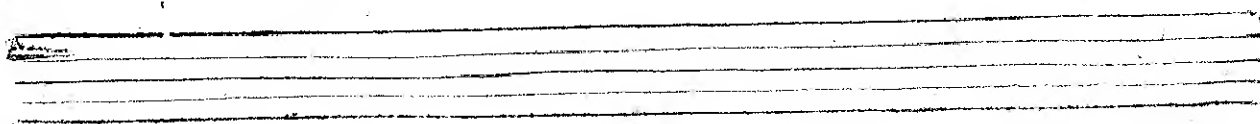
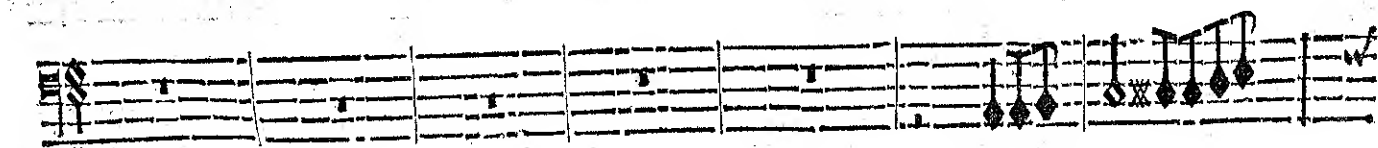
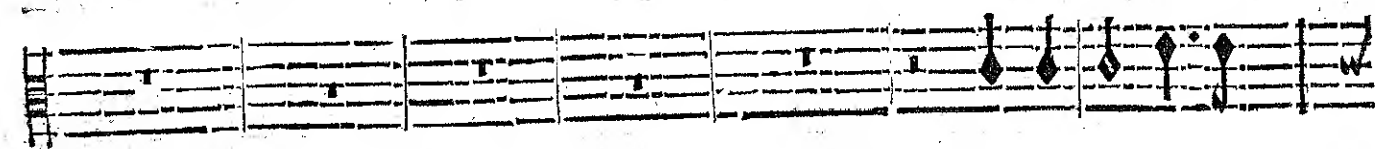
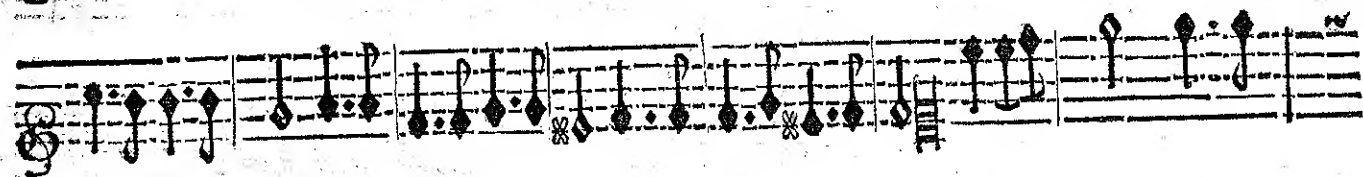
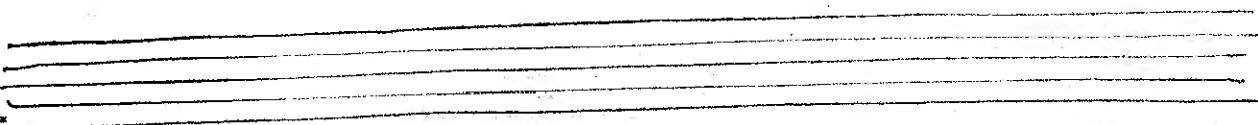
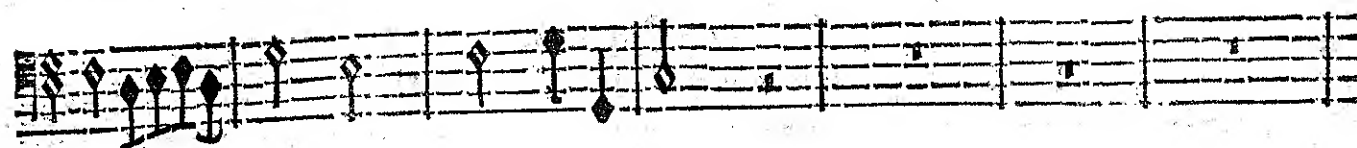
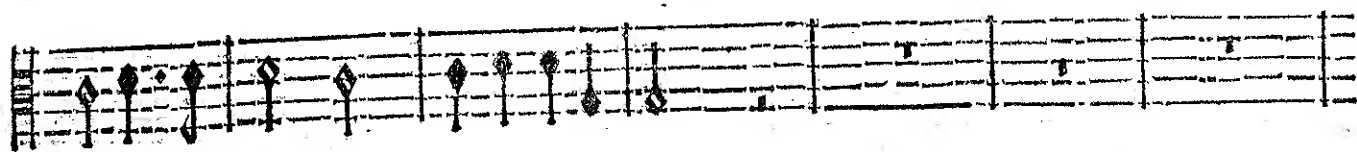
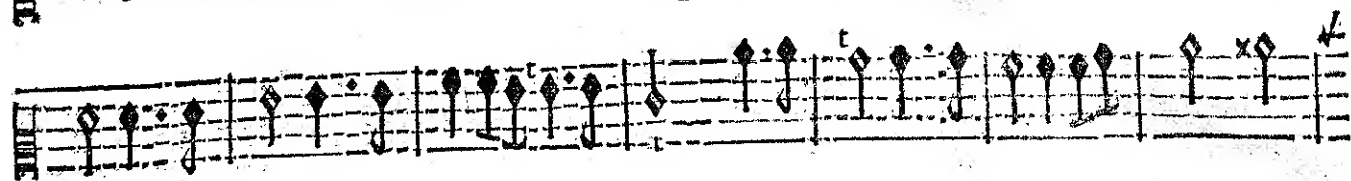
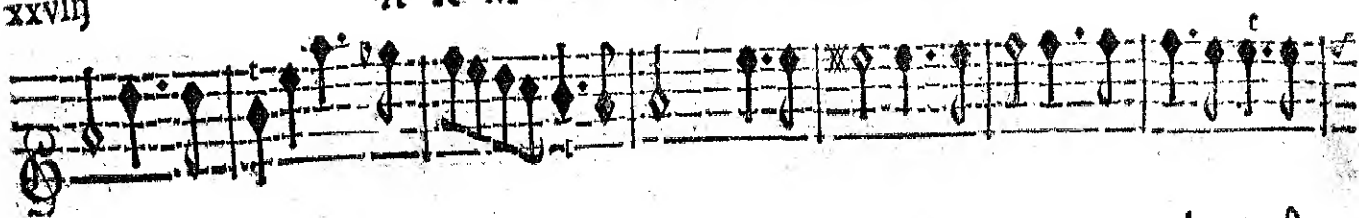


## ARMIDE TRAGÉDIE.

## ENTRÉE.



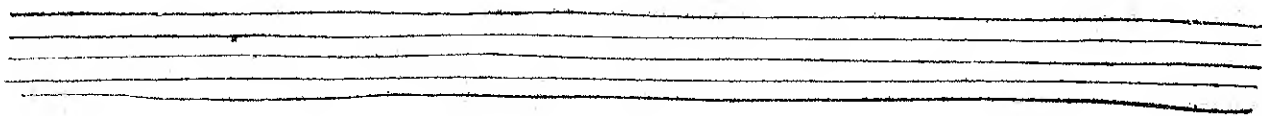




# PROLOGUE.

xxix

Measures 1-5 of the Prologue. The score is written for five staves. The first staff is in treble clef, and the others are in bass clef. The music consists of eighth and sixteenth notes, with some rests and accidentals. The first measure of each staff contains a key signature change to one flat (B-flat).



FLUTES.

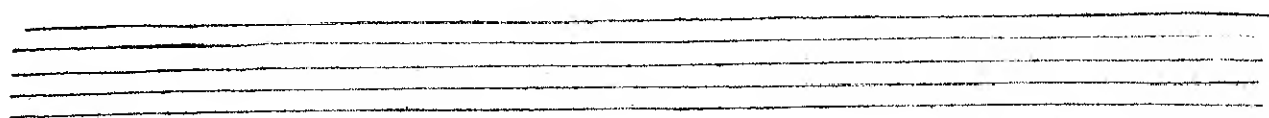
MENUET.

FLUTES.

Measures 1-5 of the Menuet. The score is written for five staves. The first staff is in treble clef, and the others are in bass clef. The music consists of eighth and sixteenth notes, with some rests and accidentals. The first measure of each staff contains a key signature change to one flat (B-flat).



## ARMIDE, TRAGEDIE.

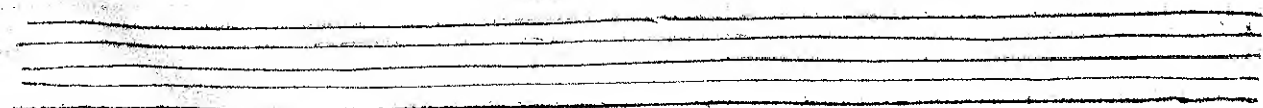
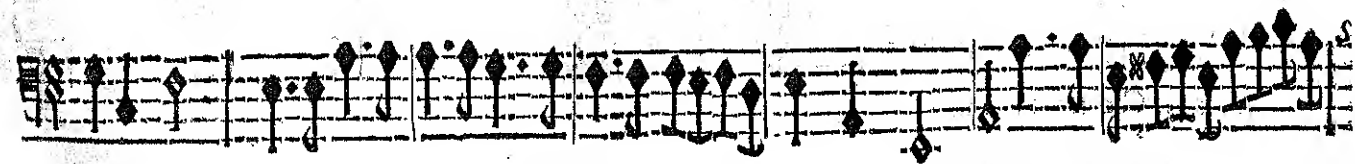
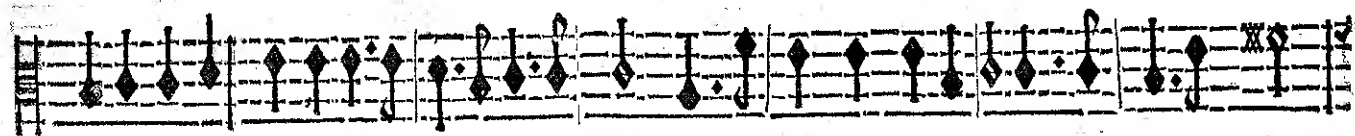
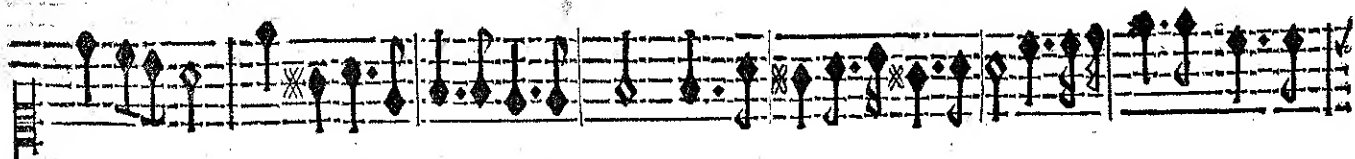
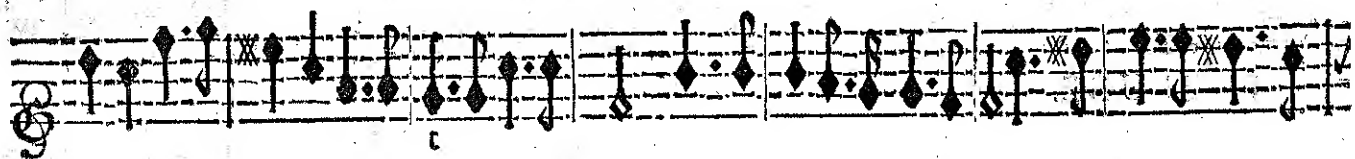
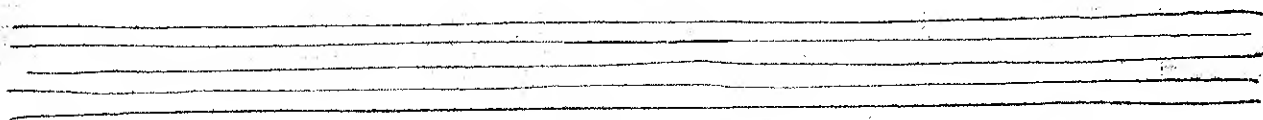
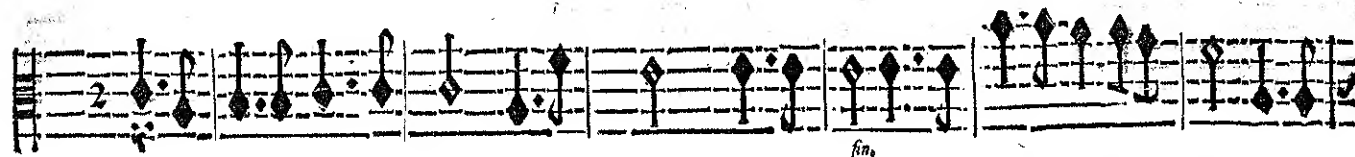




PROLOGUE

xxx1

GAVOTTE.

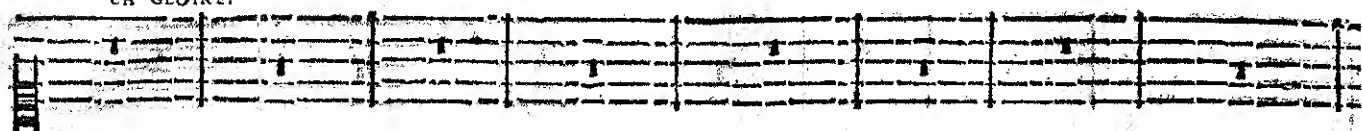


Fin de l'Entrée.

PRELUDE.

BASSE CONTINUE.

LA GLOIRE.



LA SAGESSE.

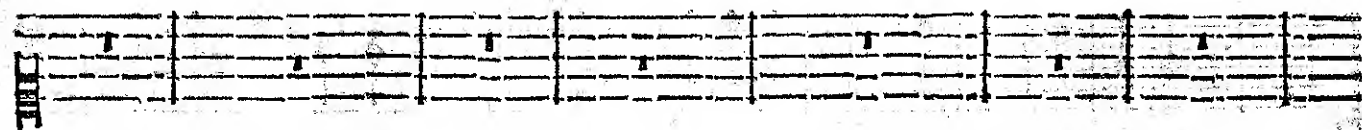


Suivons nostre Heros, que rié ne nous se- pare.

Il nous invite aux Jeux qu'o luy pré-



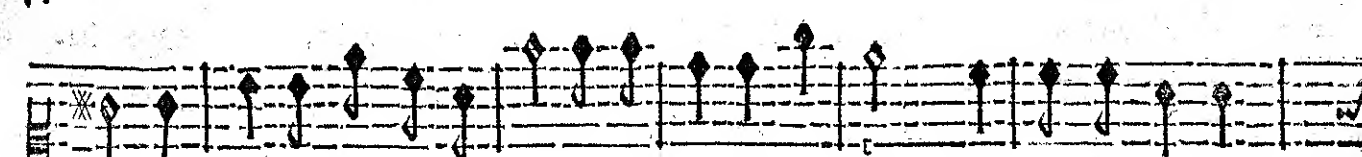
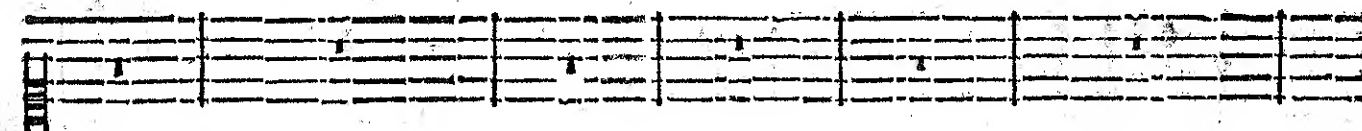
BASSE-CONTINUE.



pare: Nous y verrons Renaud malgré la volupté; Suivre un conseil fi- dele &c.



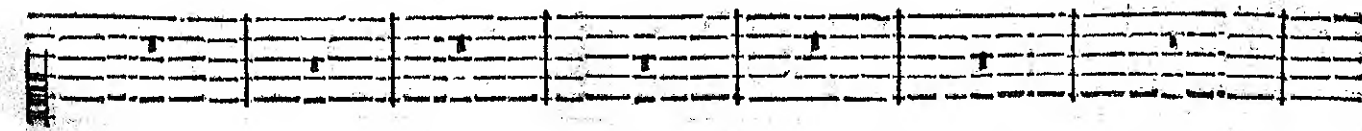
BASSE-CONTINUE.



sage, Nous le verrons for- tir du Pa- lais enchan- té, Où par l'amour d'Ar-

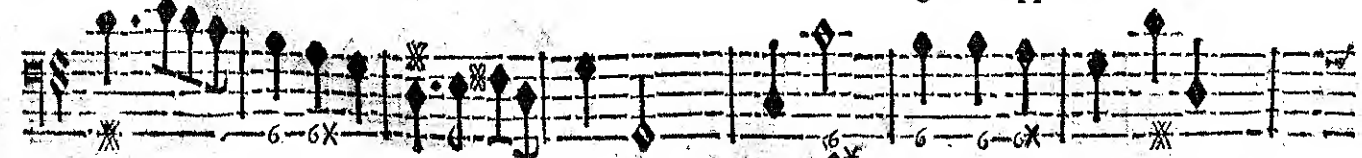


BASSE-CONTINUE

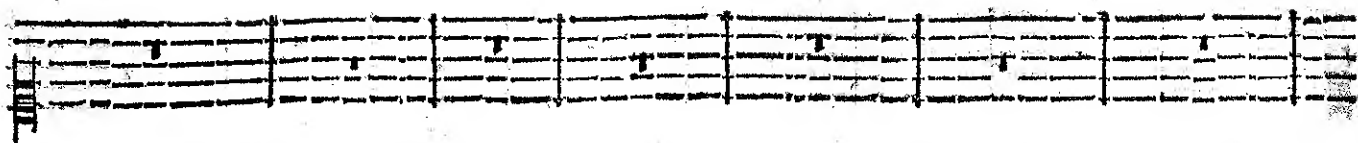


mide il estoit arresté, Et voler

où la gloire appelle son cou-



BASSE-CONTINUE.



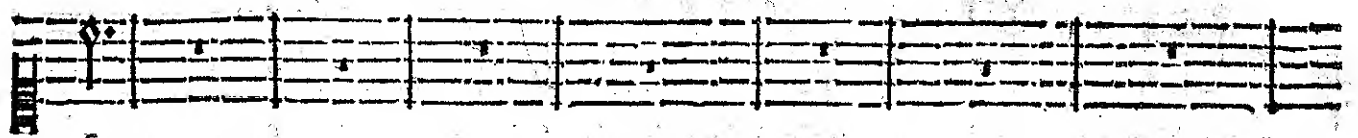
rage, Le grand Roy qui partage Entre nous les desirs Aime à nous voir mesme dans ses Plai-



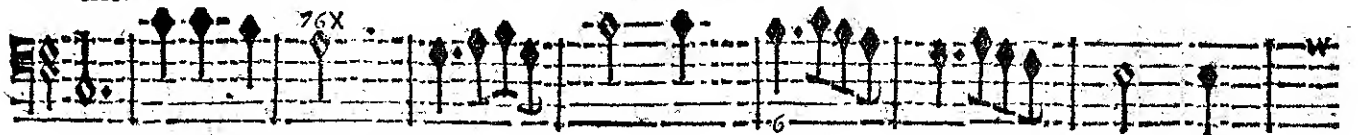
BASSE-CONTINUE.



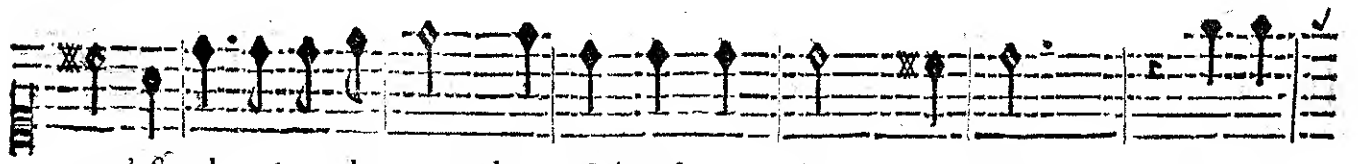
Que l'esclat de son nom s'estende au bout du Monde, Que l'es-clat de son



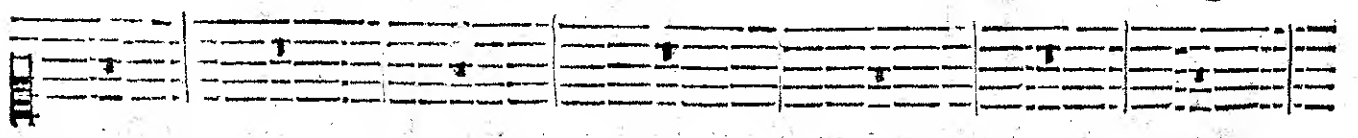
firs.



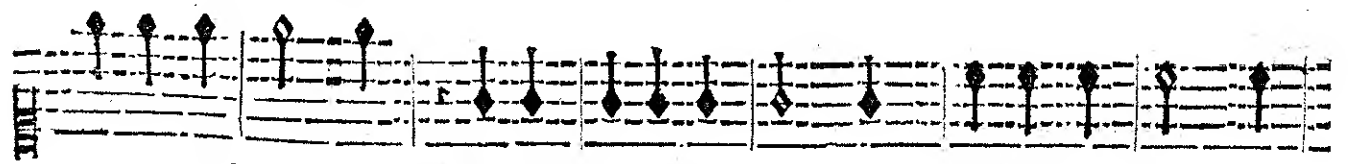
BASSE-CONTINUE.



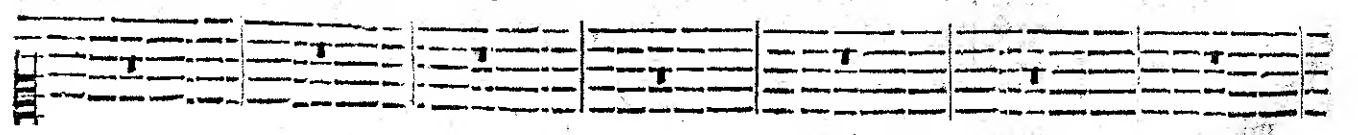
nom s'estende au bout du monde, Réünif- sons nos voix, Que cha-



BASSE-CONTINUE.



cun nous ref- ponde, Que chacun nous ref- ponde, Réünif- sons nos



BASSE-CONTINUE.

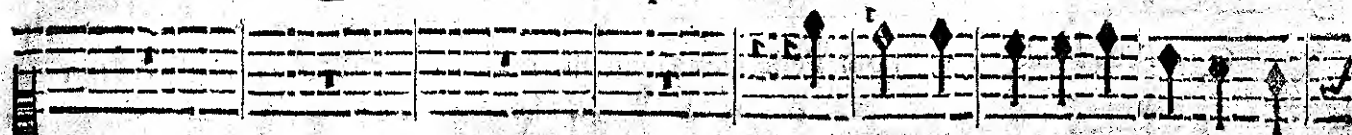


# PROLOGUE.

XXXV



voix. Que chacun nous respon- de.



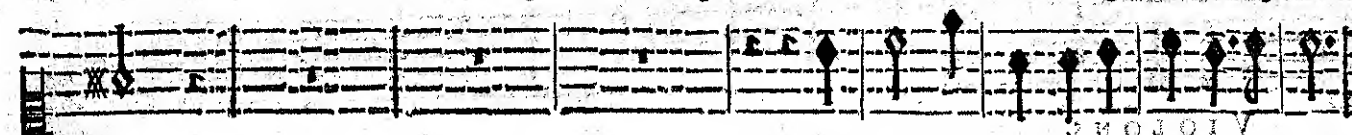
Chantons, Chantons la douceur de ses



BASSE-CONTINUE.



Chantons, Chantons ses glorieux Exploits, Chantons, Chantons ses glorieux Exploits.

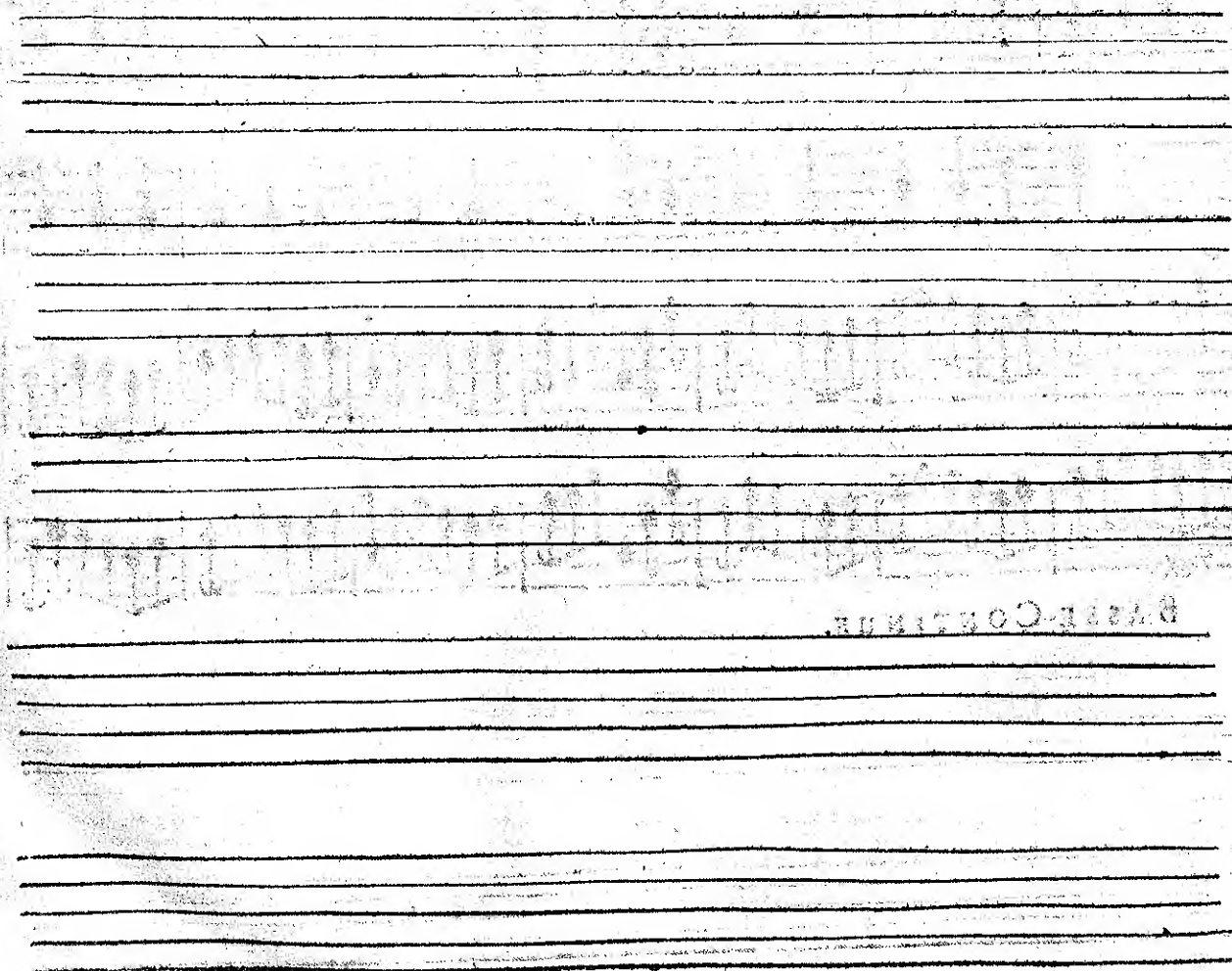


loix.

Chantons, Chantons la douceur de ses loix.



BASSE-CONTINUE.





## CHOEUR.



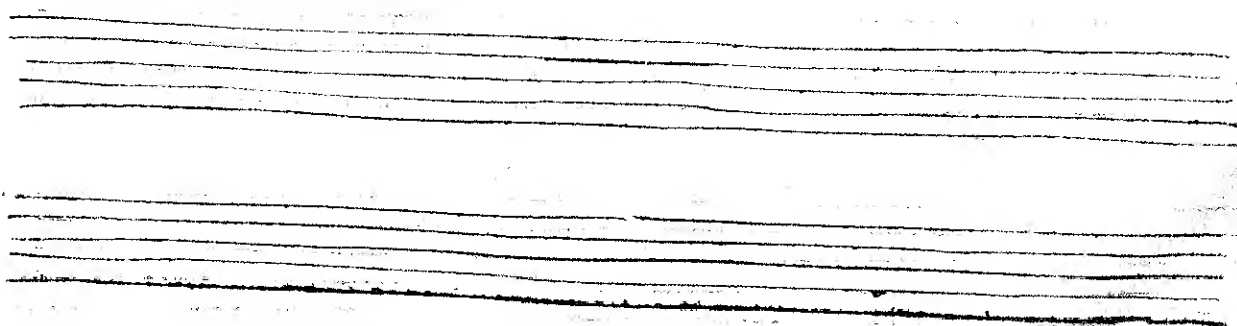
Que l'éclat de son nom s'étende au bout du monde; Que l'éclat de son  
Que l'éclat de son nom s'étende au bout du monde; Que l'éclat de son  
Que l'éclat de son nom s'étende au bout du monde, Que l'éclat de son  
Que l'éclat de son nom s'étende au bout du monde, Que l'éclat de son

## VIOLONS.



7-6X-

## BASSE-CONTINUE.



# PROLOGUE.

xxxvii



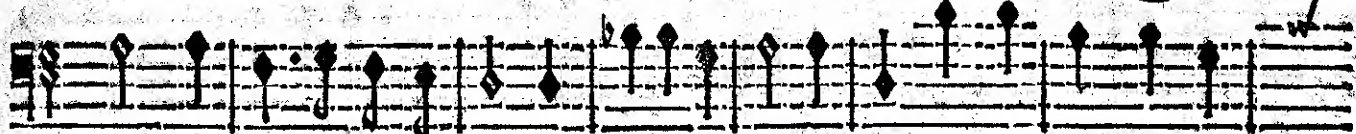
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



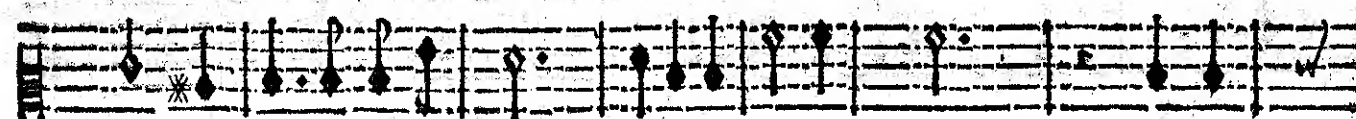
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



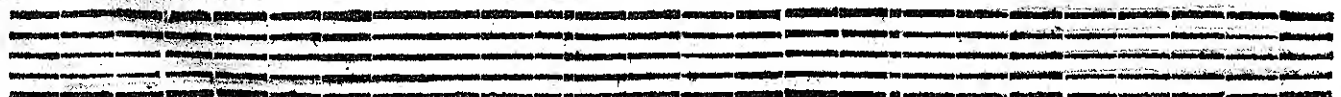
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



nom s'étende au bout du monde, Réunissons nos voix, Que chacun Que cha-



BASSE-CONTINUE.



cun nous responde. Que chacun nous responde. Reünissons nos

cun nous responde. Que chacun nous responde. Reünissons nos

cun nous responde. Que chacun nous responde. Reünissons nos

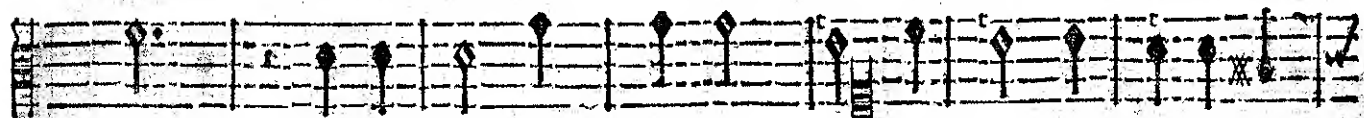
cun nous responde. Que chacun nous responde. Reünissons nos

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE



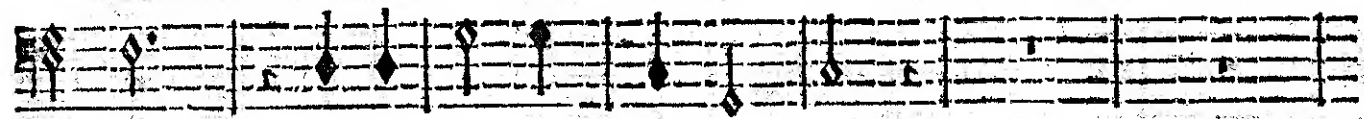
voix. Que chacun nous respon- de. Chantons, chantons la dou-



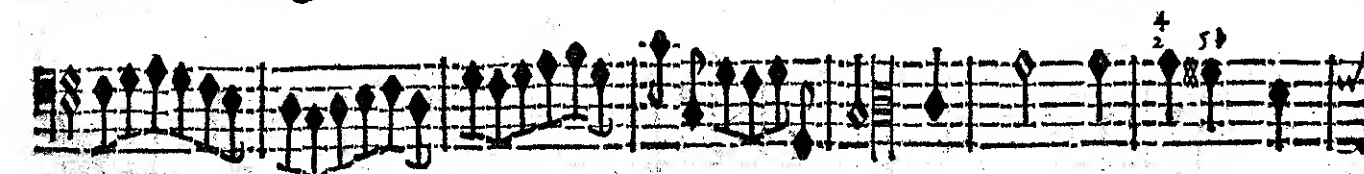
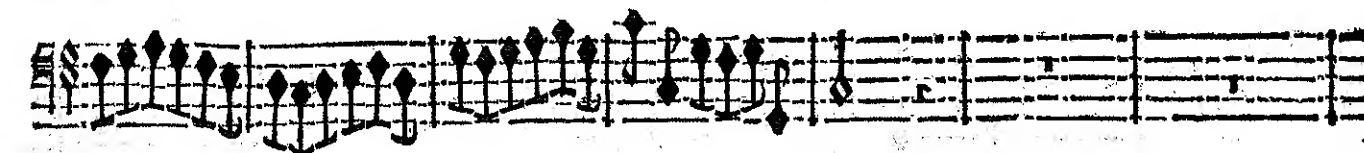
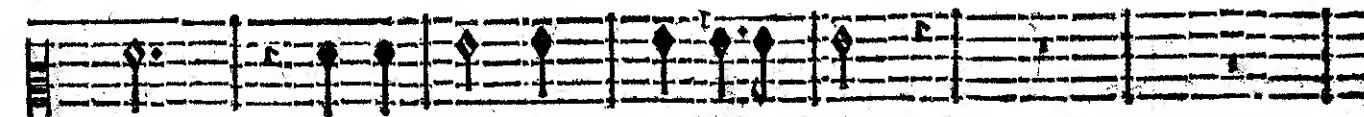
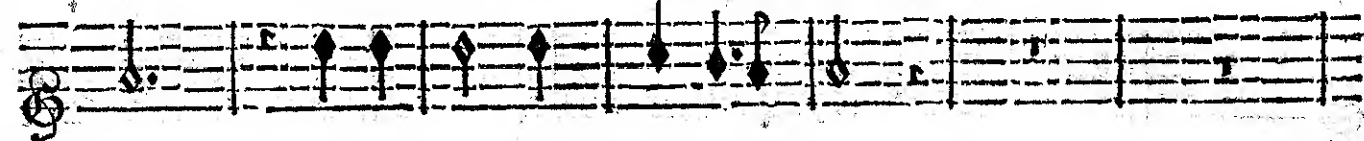
voix. Que chacun nous respon- de. Chantons, chantons la dou-



voix. Que chacun nous respon- de. Chantons, chantons la dou-

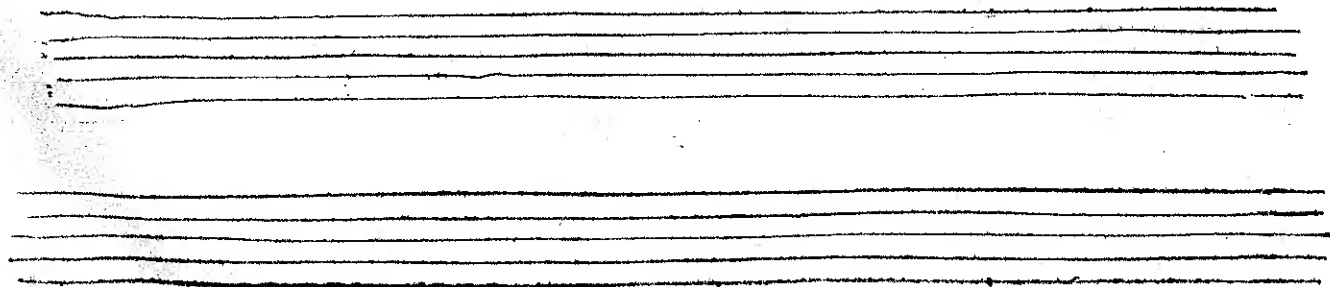


voix. Que chacun nous respon- de.



BASSE-CONTINUE.

CHANTONS, CHANTONS LA DOU-



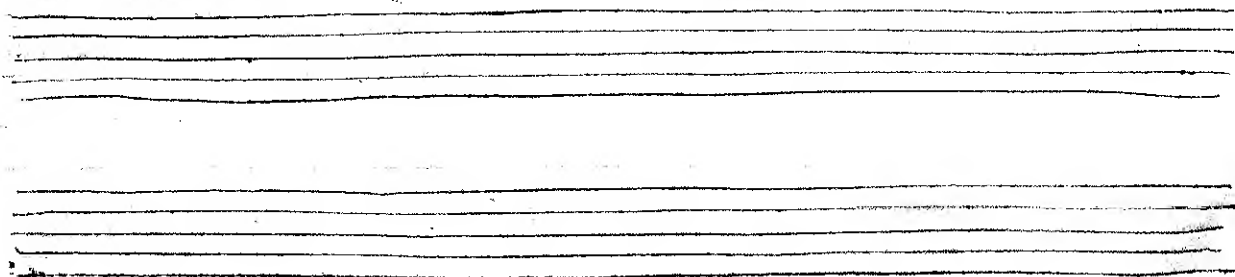


## ARMIDE TRAGÉDIE.

cœur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-  
 cœur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-  
 cœur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-  
 Chantons, chantons ses glorieux exploits.

Chantons, chantons ses glorieux exploits.

BASSE-CONTINUE.



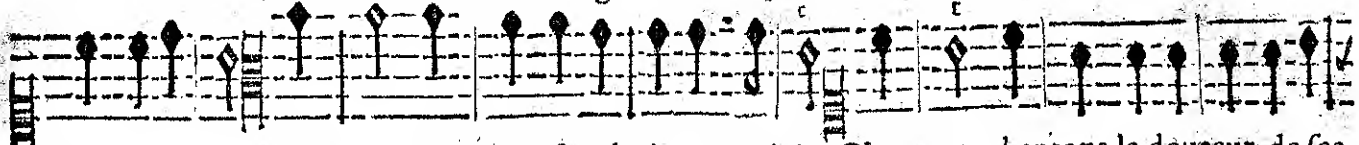


# PROLOGUE.

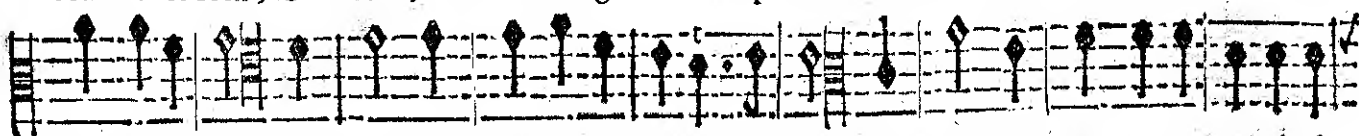
xlj



ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



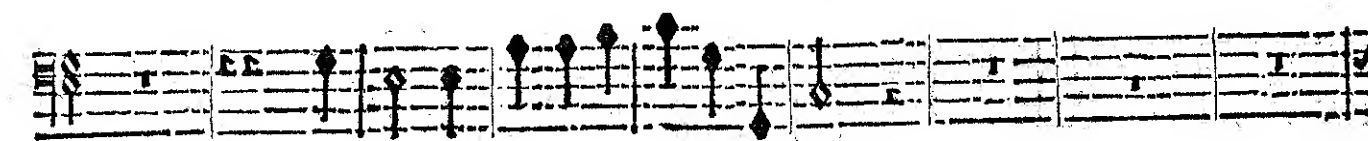
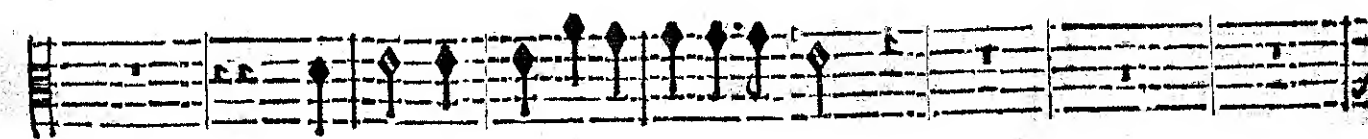
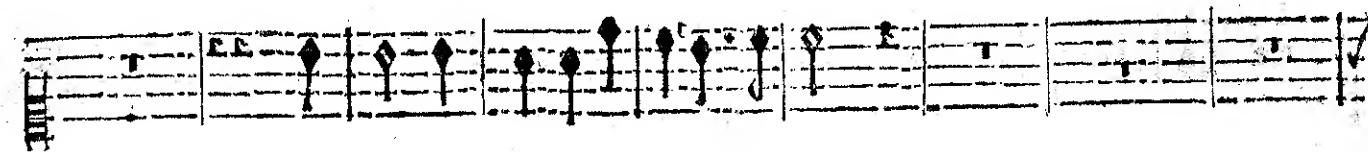
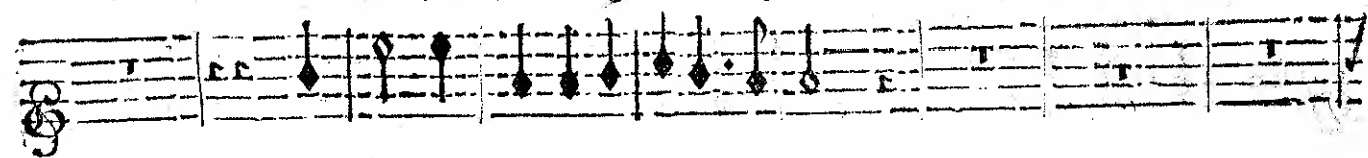
ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses

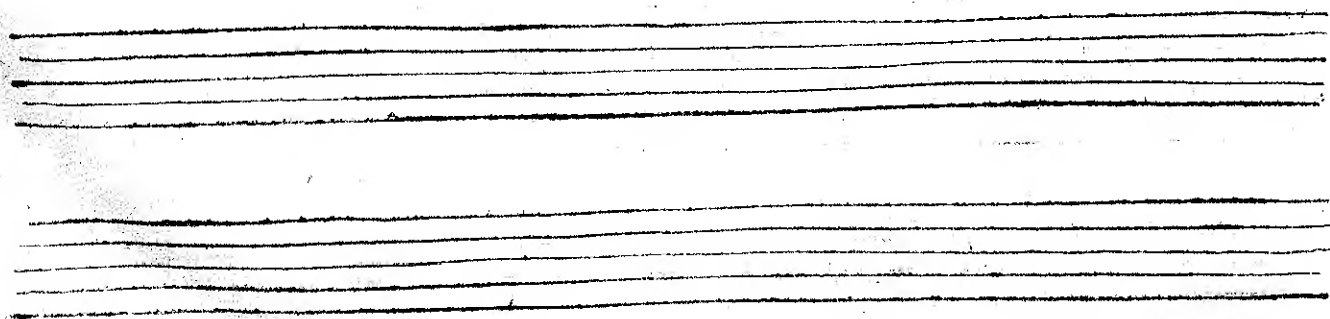


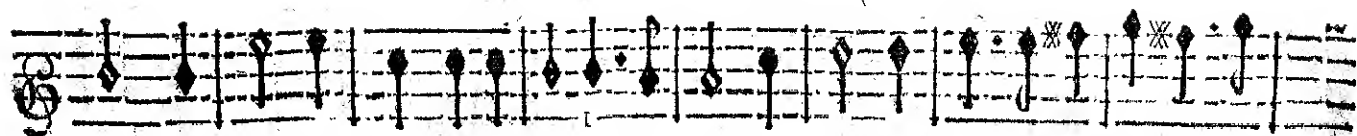
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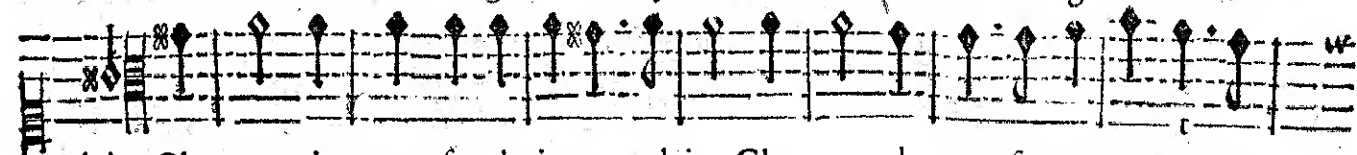
BASSE-CONTINUE.

PROLOGUE.

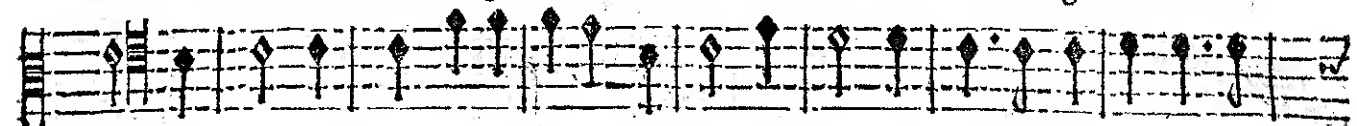




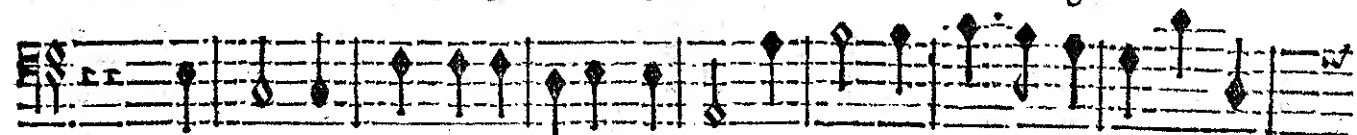
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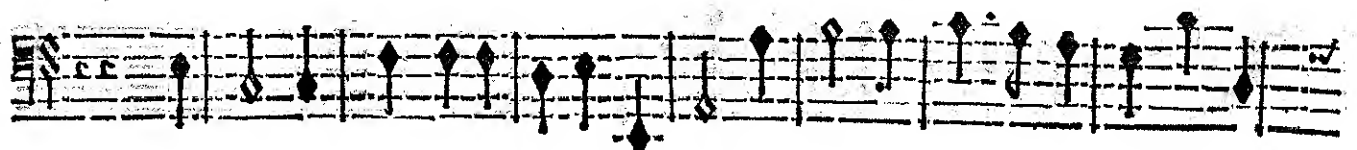
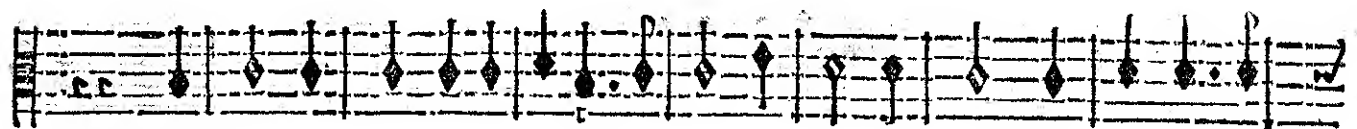
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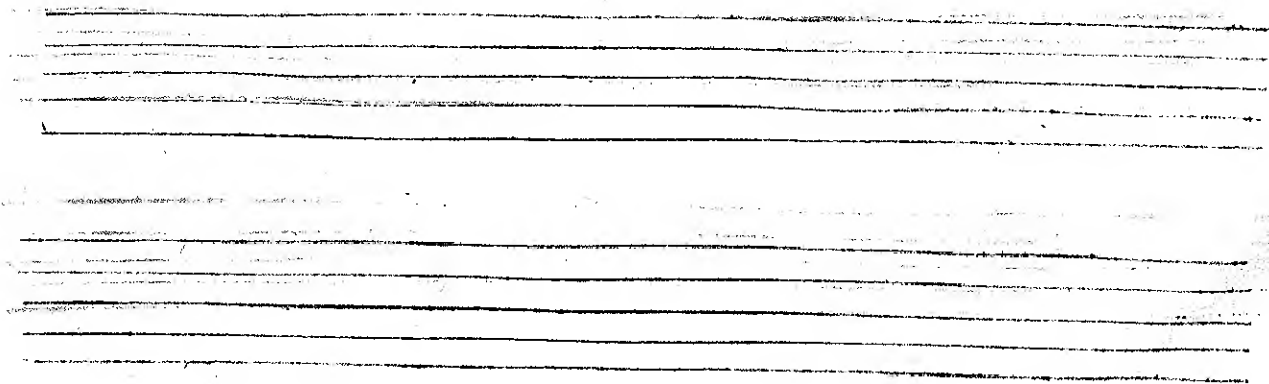
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-

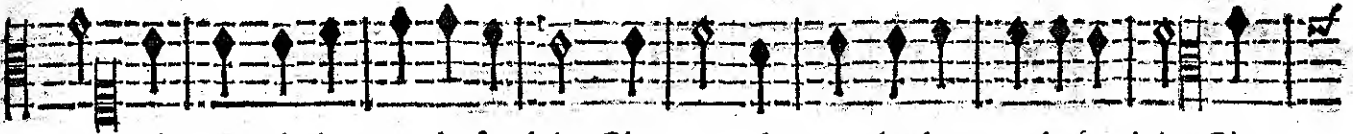


BASSE-CONTINUE.

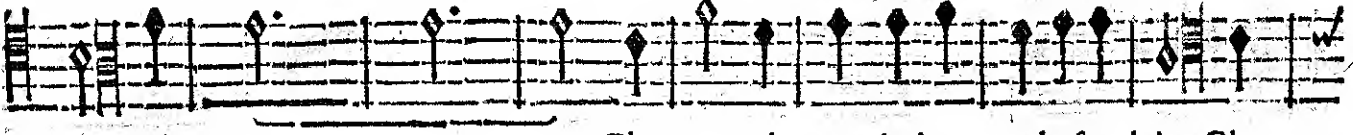




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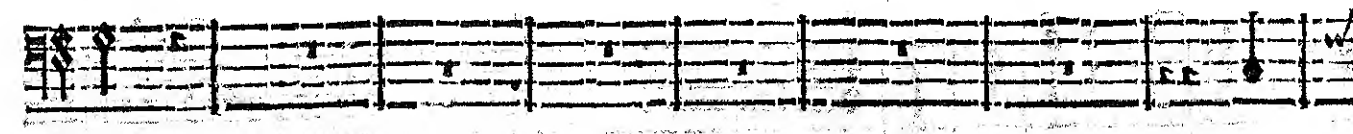
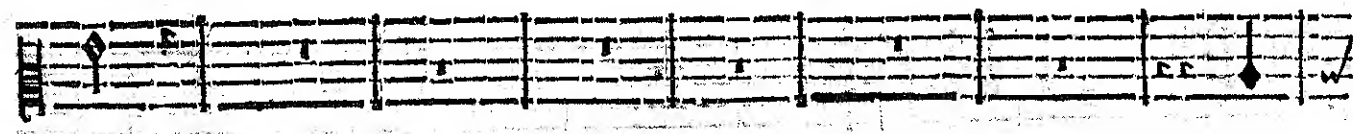
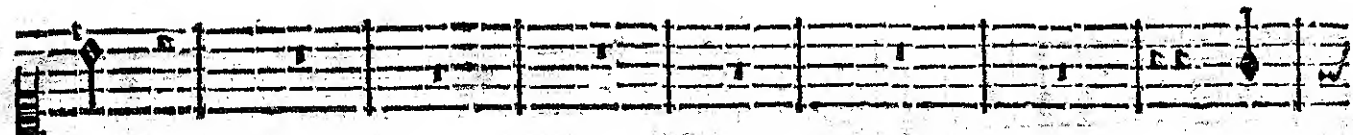
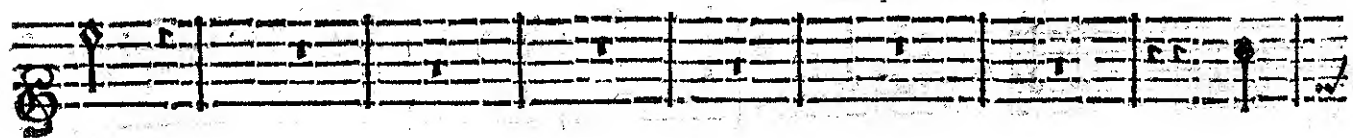
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ploits. Chantons, Chantons, chantons la douceur de ses loix, Chan-

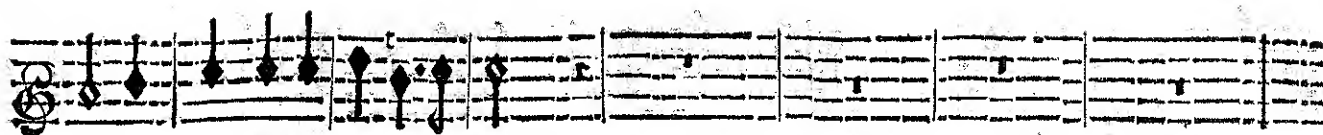


ploits. Chantons, Chantons, chantons la douceur de ses loix, Chan-



BASSE-CONTINUE.

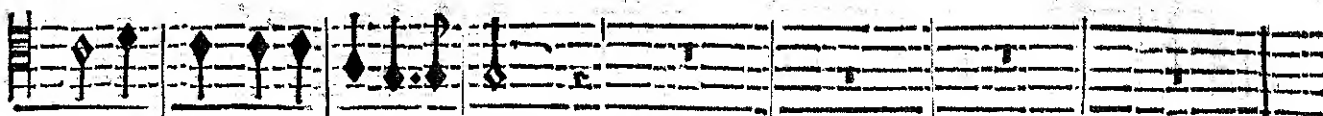
CHANTONNEMENT



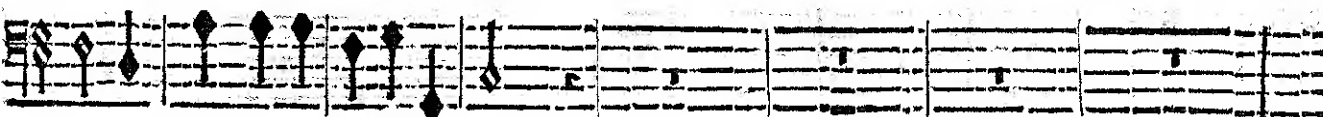
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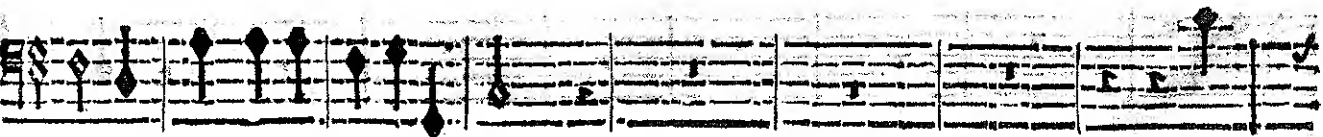
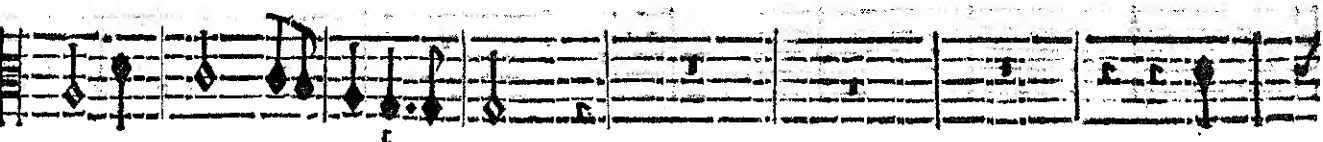
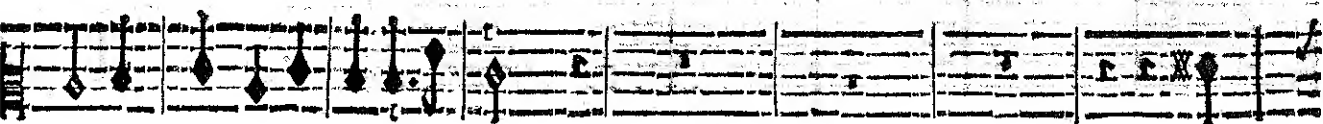
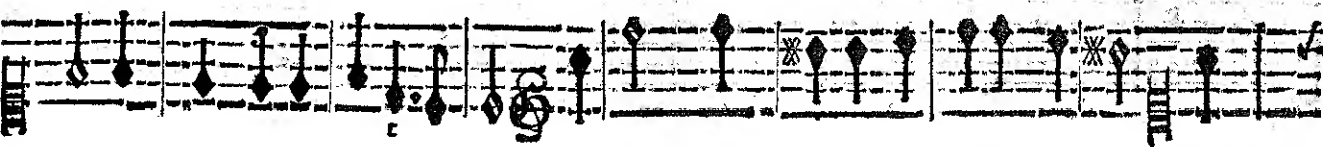
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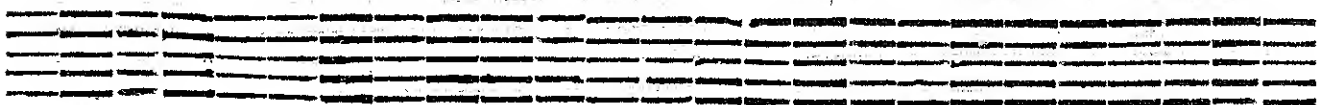
tons, Chantons ses glorieux Exploits.



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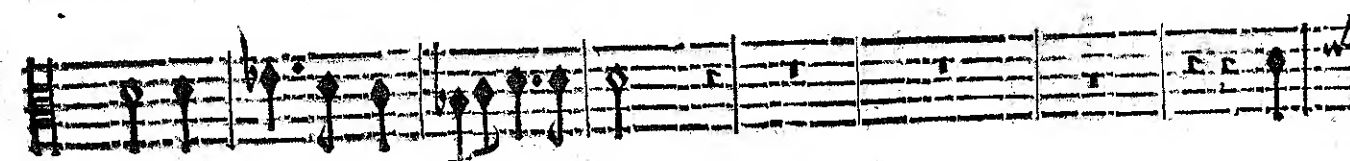
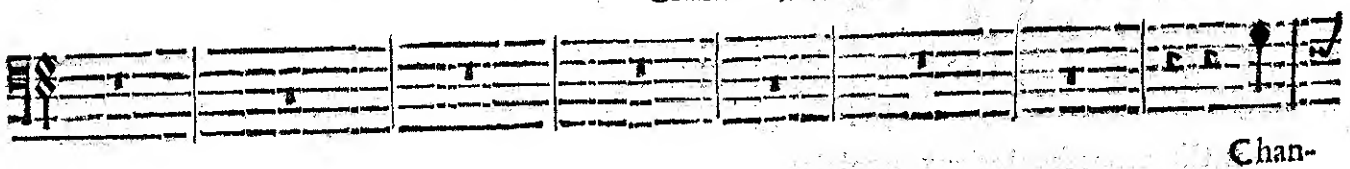
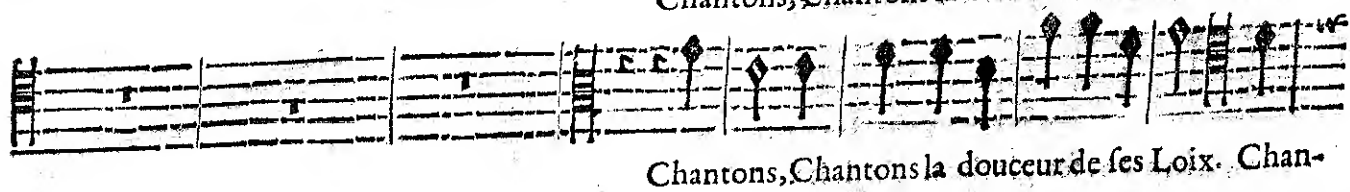


BASSE-CONTINUE.



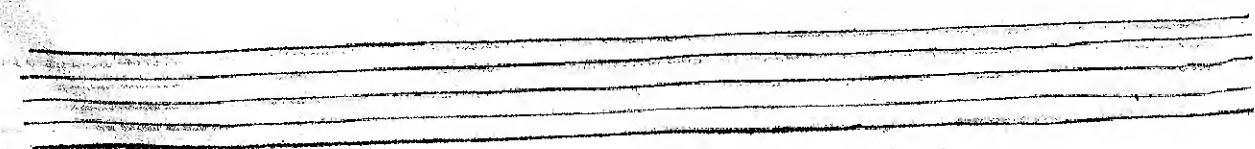
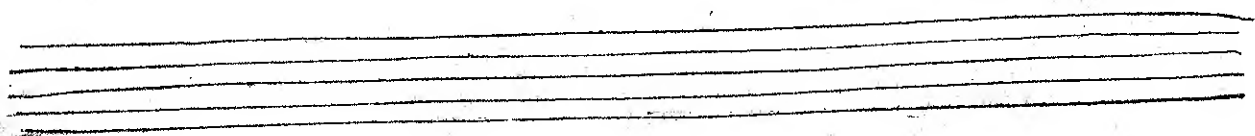
# PROLOGUE.

xlv




BASSE-CONTINUE.

CHANTONS LA DOUCEUR DE SES LOIX.







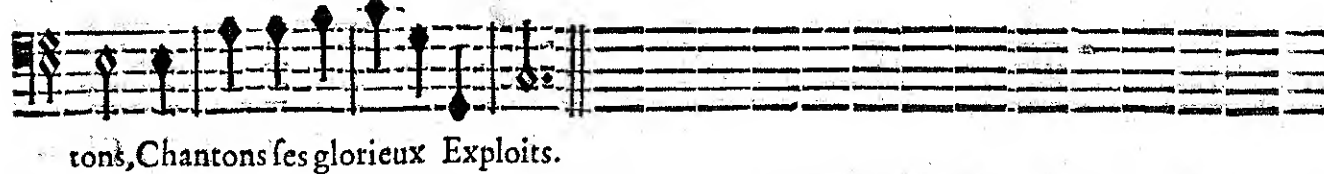
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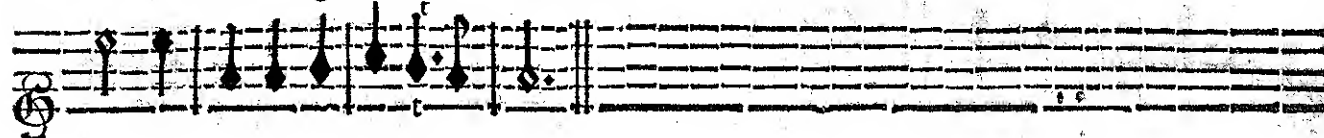
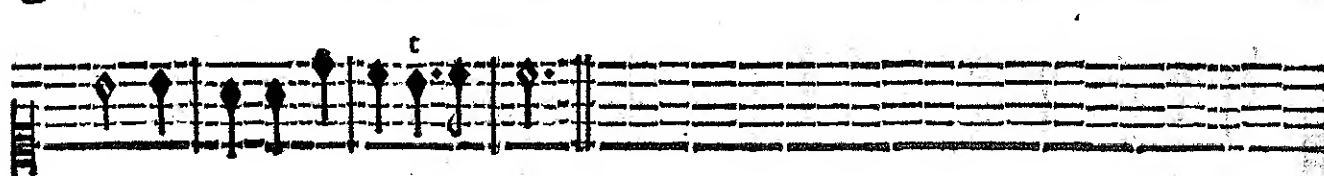
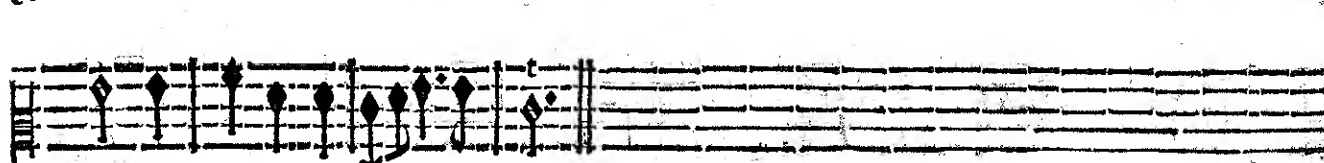
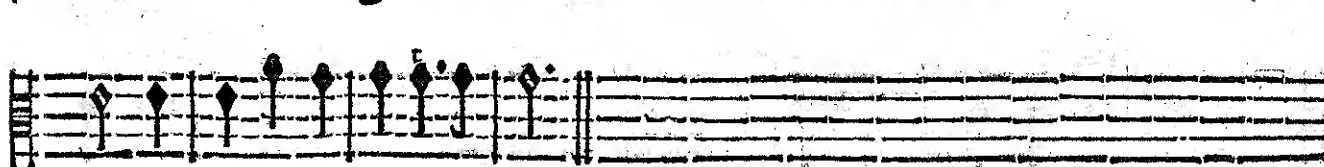
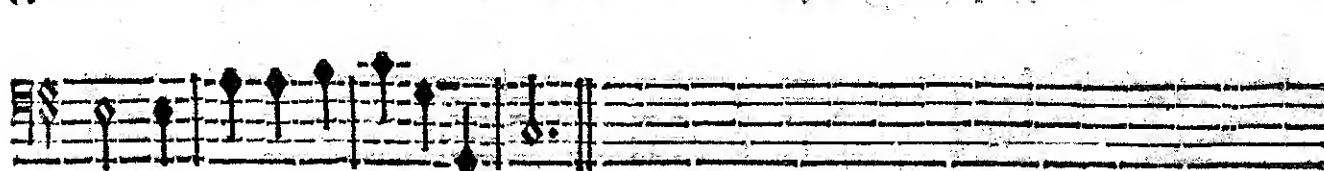
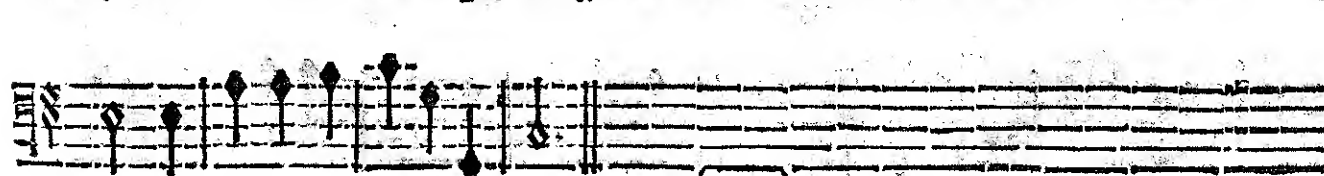
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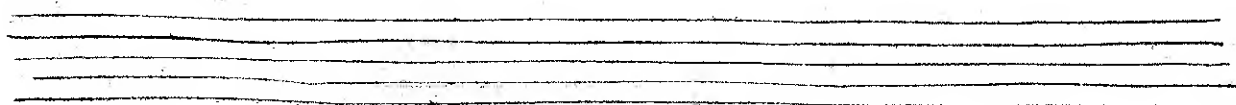
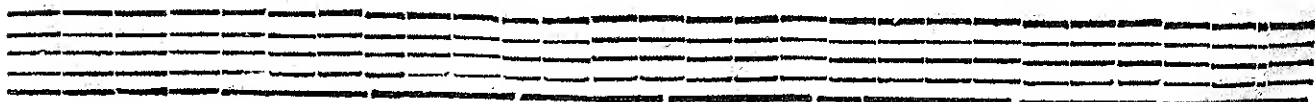


tons, Chantons ses glorieux Exploits.

BASSE CONTINUE.

ARMIDE TRAGEDIE.

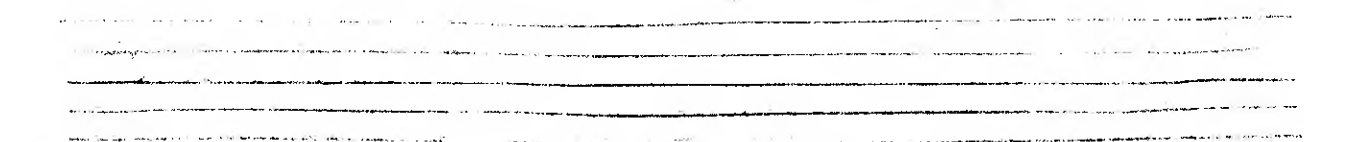
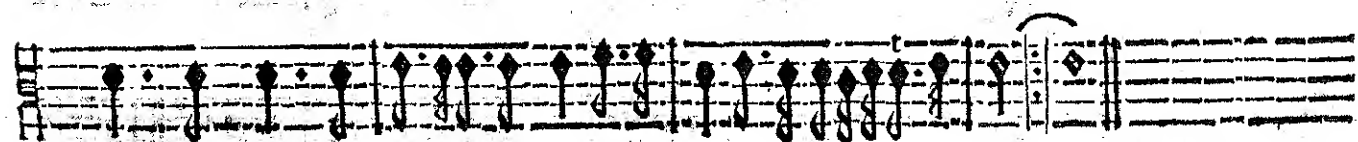
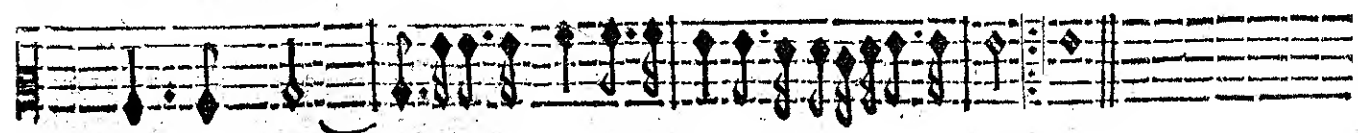
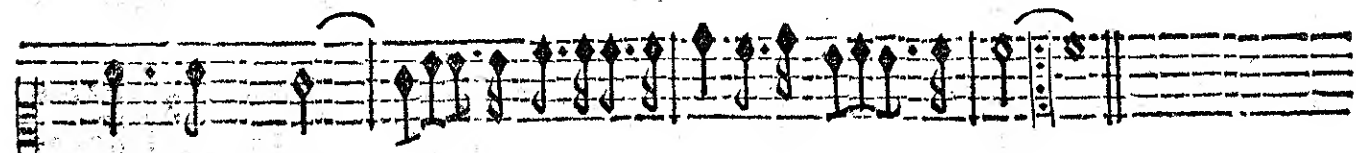
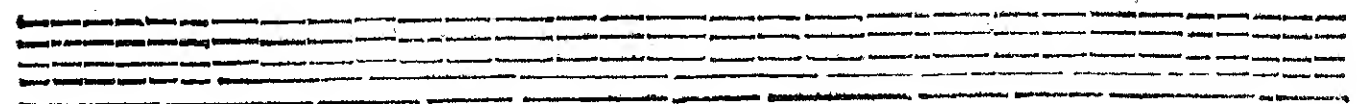
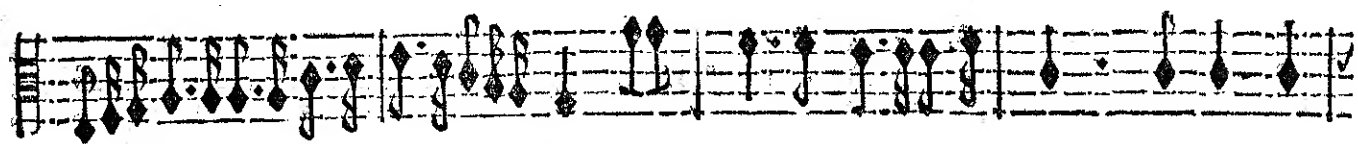
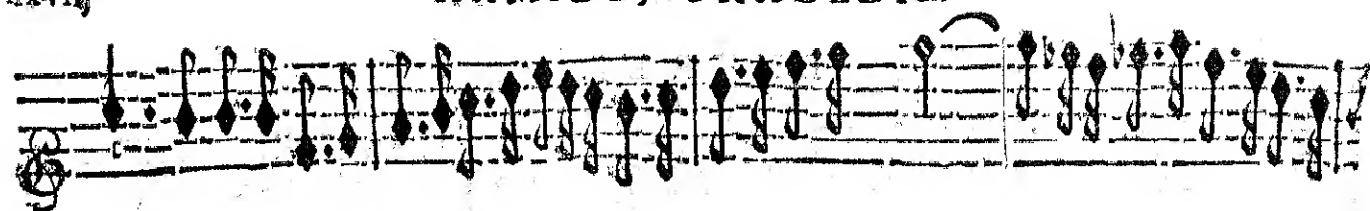



# PROLOGUE.

xlvi

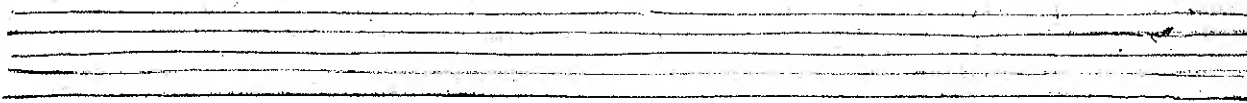
## ENTREE.





# PROLOGUE

xlix



ALLEGRO



## ARMIDE, TRAGÉDIE.



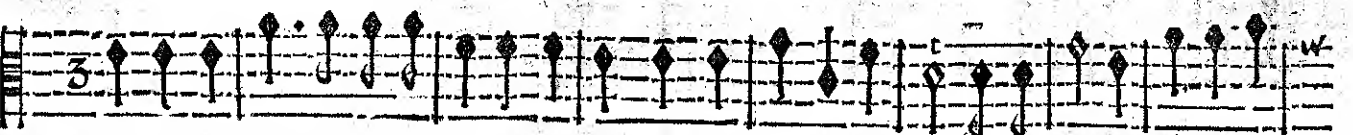
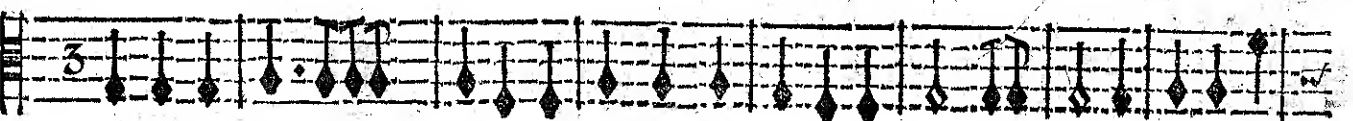
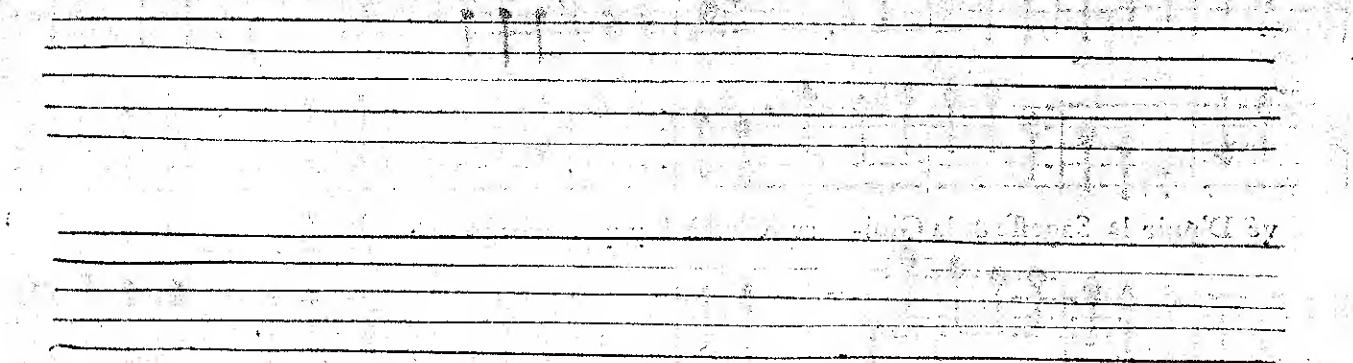
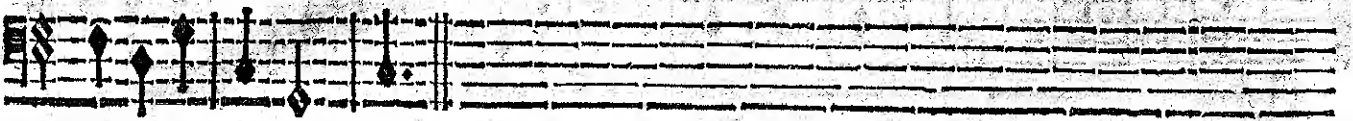
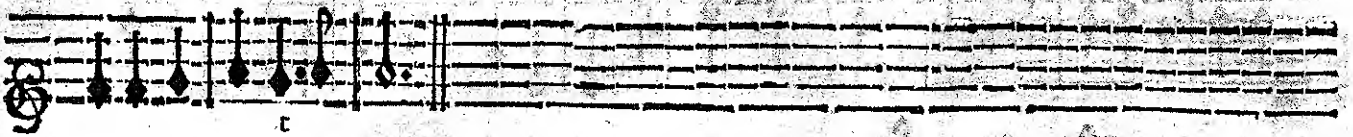
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# PROLOGUE.

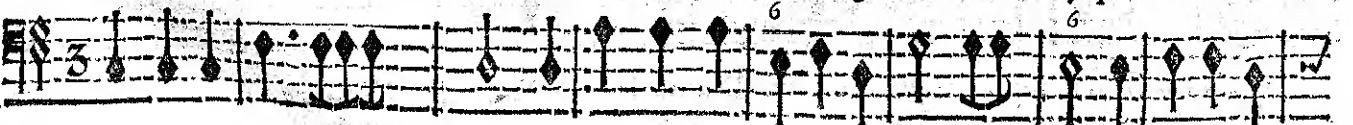
li



Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



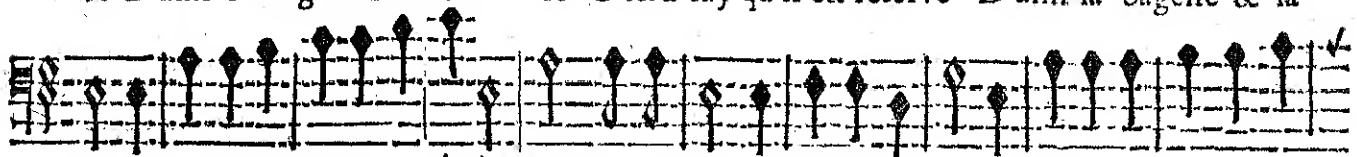
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



BASSE-CONTINUE.



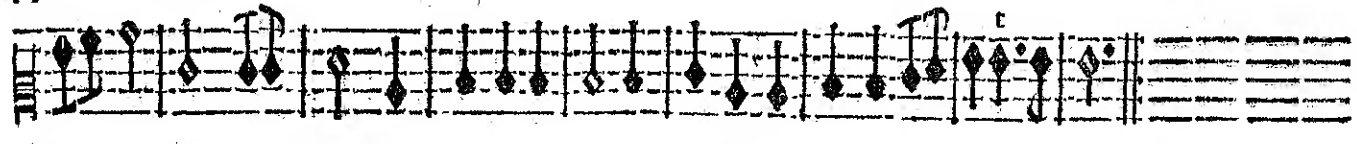
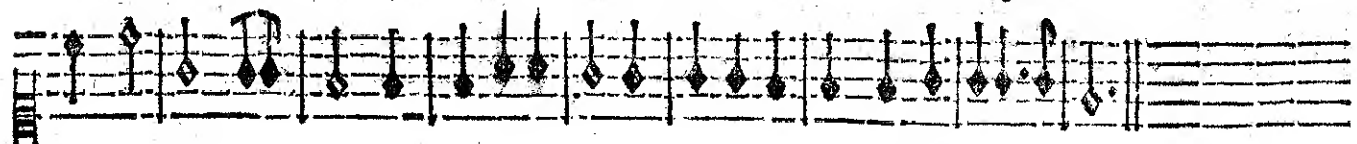
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sageffe & la



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BASSE-CONTINUE.



Gloi- re. C'est à luy qu'il est refervé D'unir la Sageffe & la Gloi- re.



Gloi- re. C'est à luy qu'il est refervé D'unir la Sageffe & la Gloi- re.



BASSE-CONTINUE.

CHOEURS.



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



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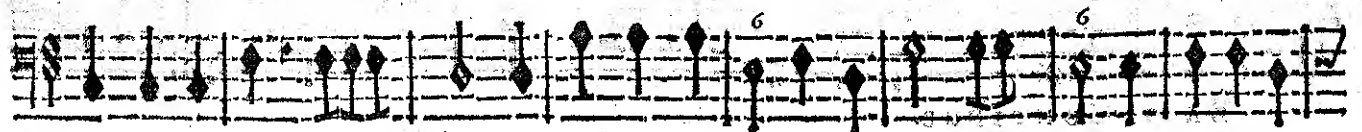
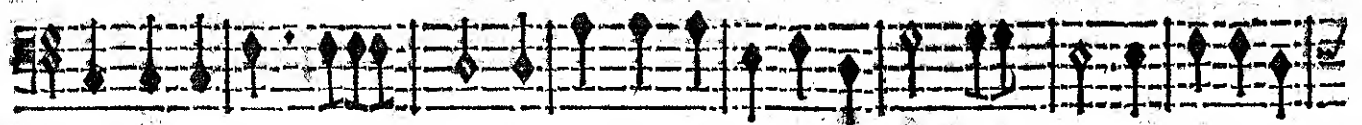
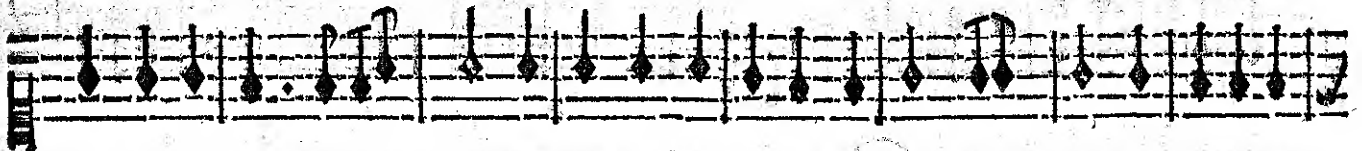
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



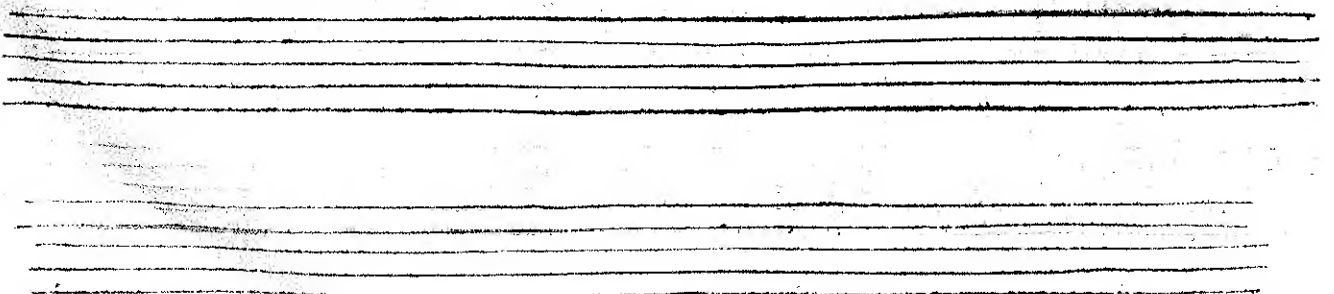
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



VIOLONS.

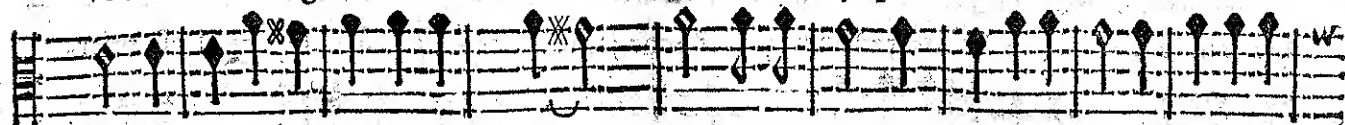


BASSE-CONTINUE.

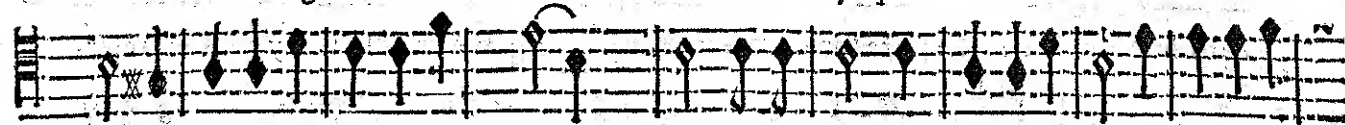




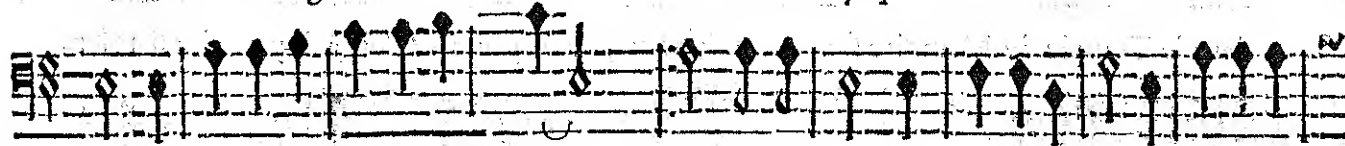
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est réservé D'unir la Sa-



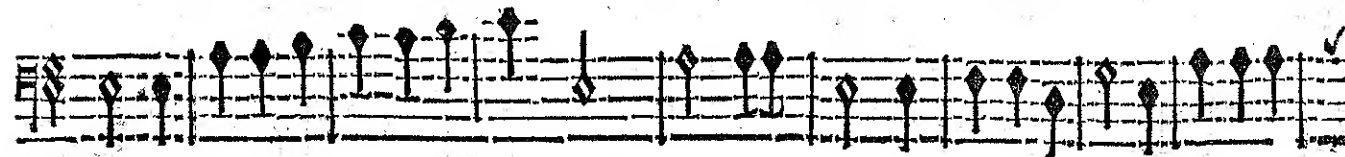
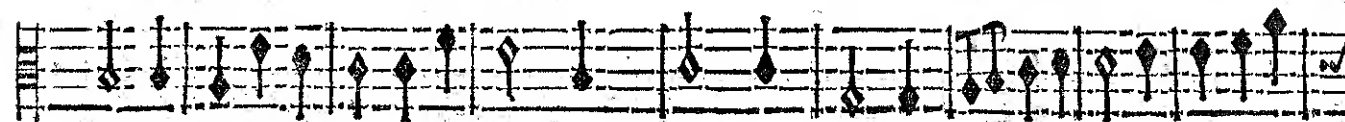
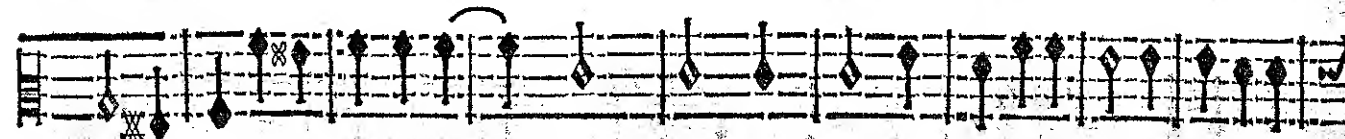
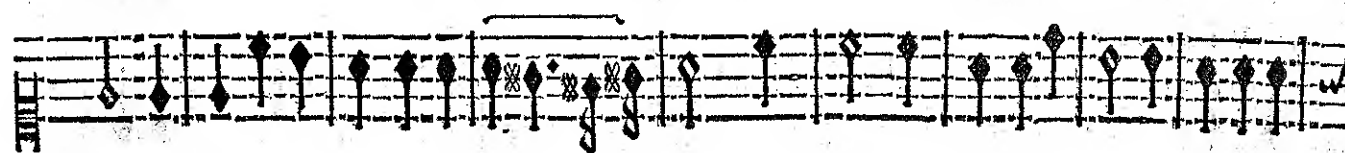
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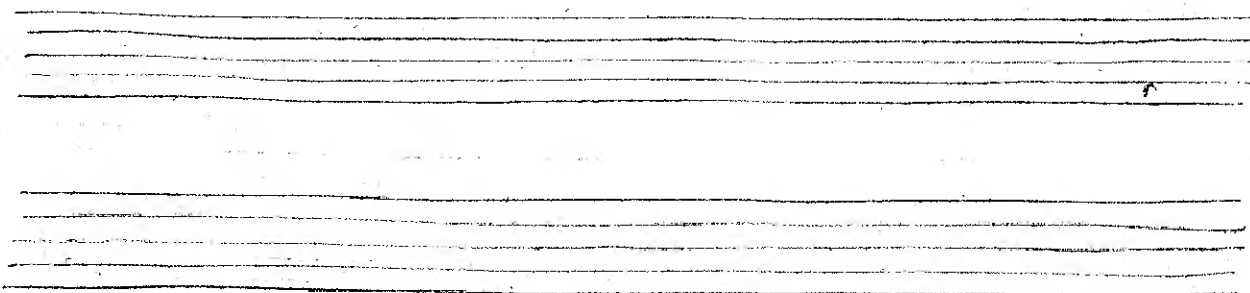
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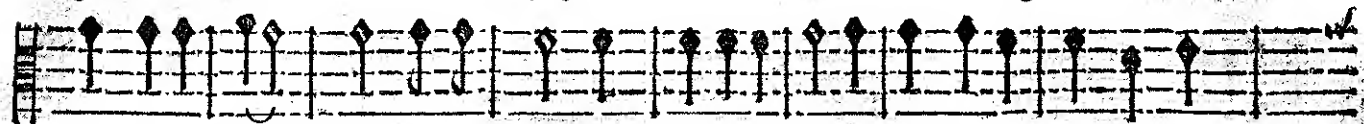
BASSE-CONTINUE.



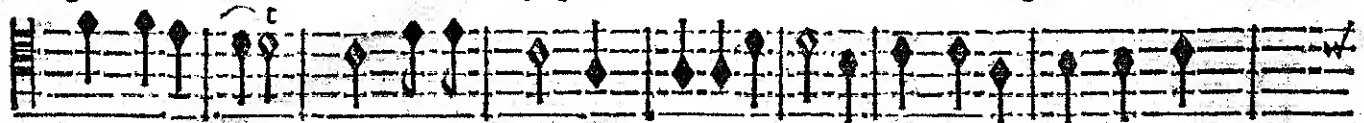




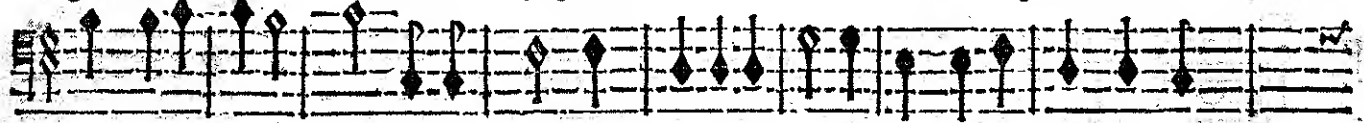
geffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sageffe & la



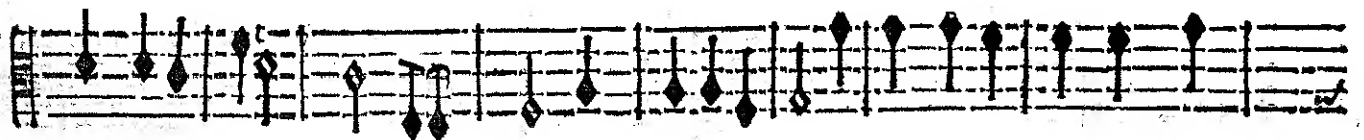
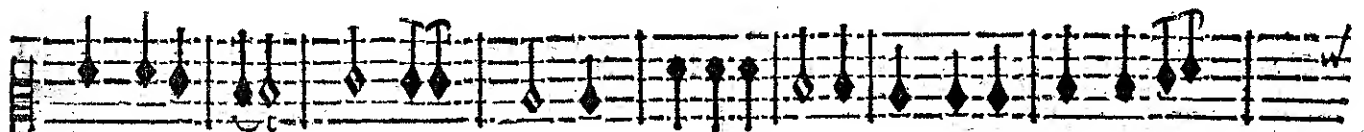
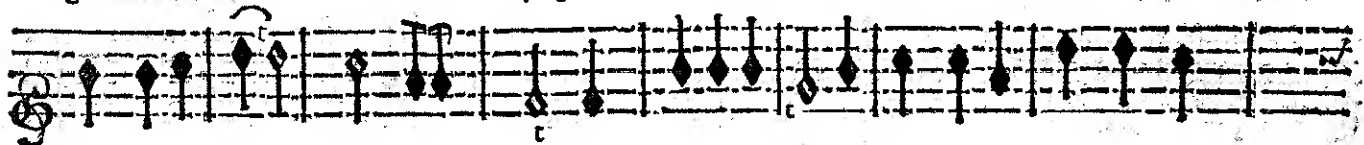
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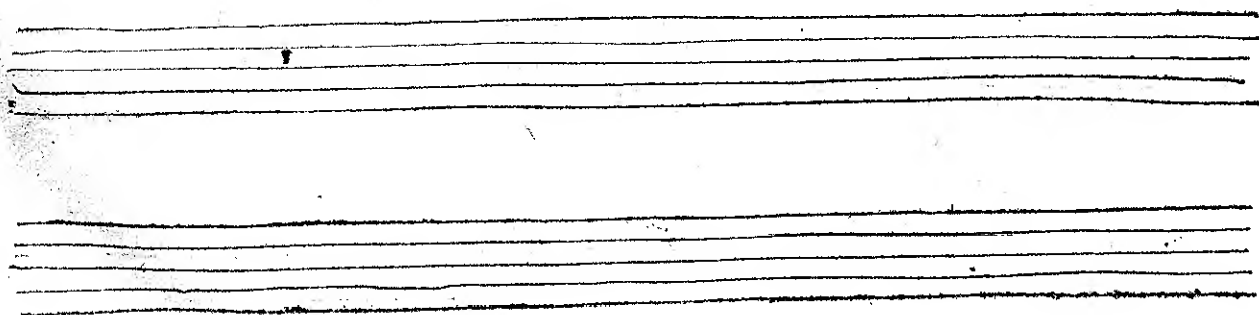
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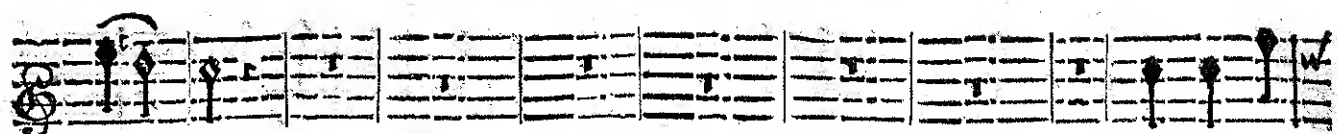
geffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sageffe & la



BASSE CONTINUE.

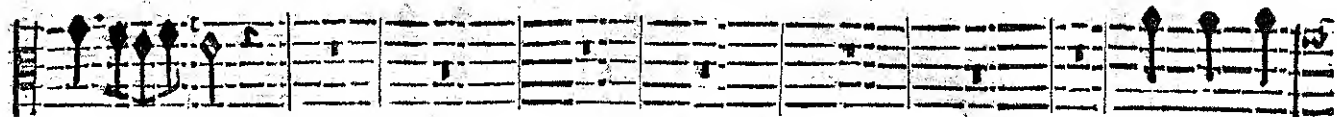






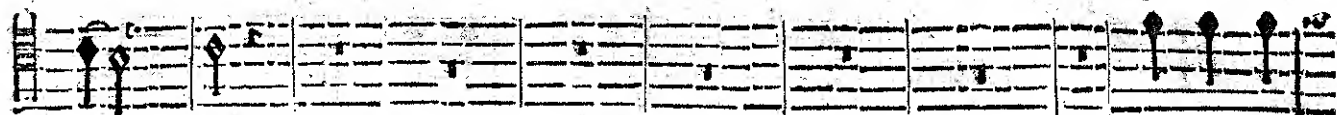
Gloi- re.

Que dans le



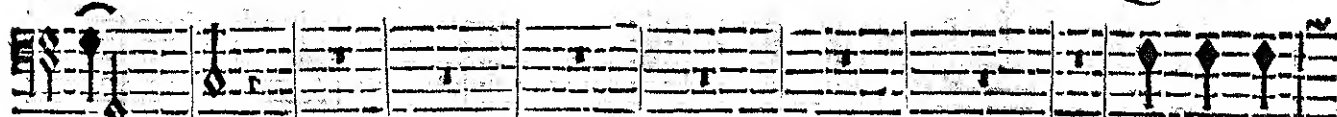
Gloi- re.

Que dans le



Gloi- re.

Que dans le

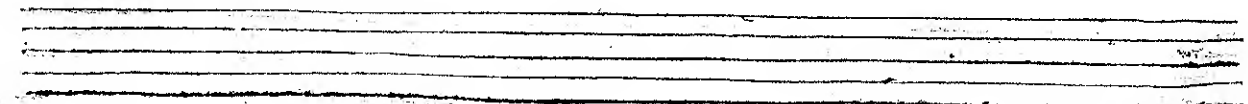
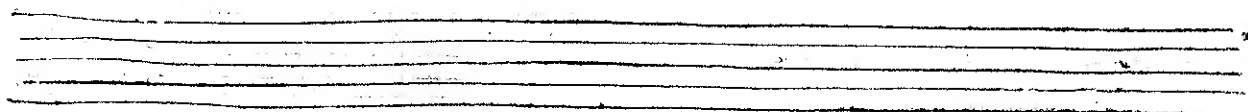


Gloi- re.

Que dans le



BASSE-CONTINUE.





Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



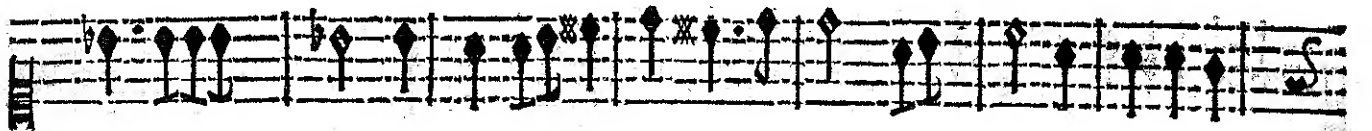
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



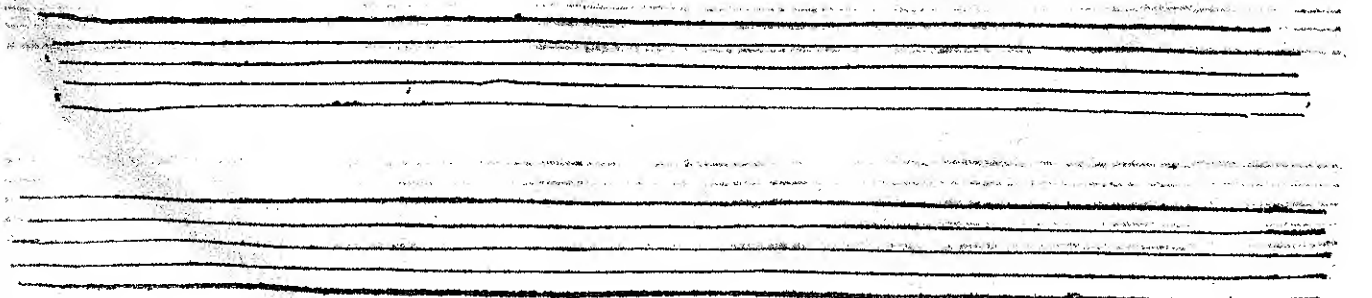
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Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



BASSE-CONTINUE



vé D'unir la Sageſſe & la Gloi- re. C'eſt à luy qu'il eſt reſervé D'unir la Sa-

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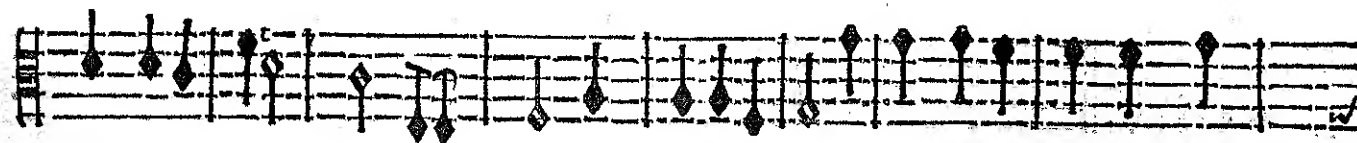
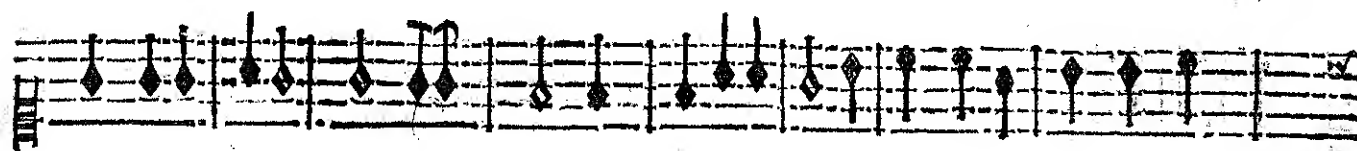
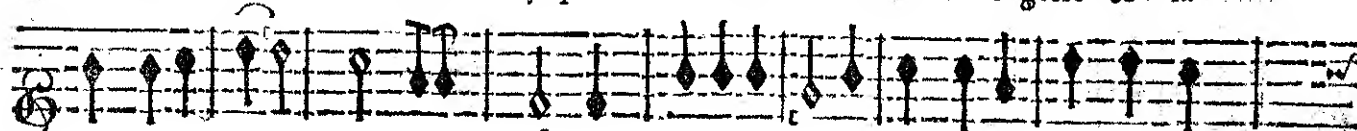
vé D'unir la Sageſſe & la Gloi- re. C'eſt à luy qu'il eſt reſervé D'unir la Sa-

6x 6 3X 7 6

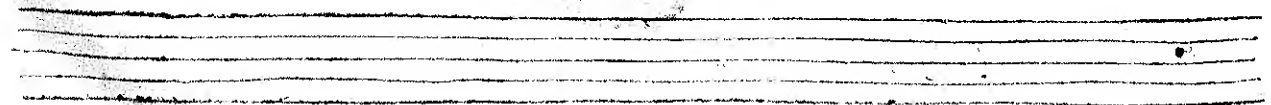
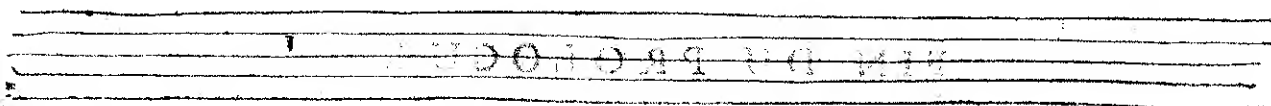
**BASSE-CONTINUE.**

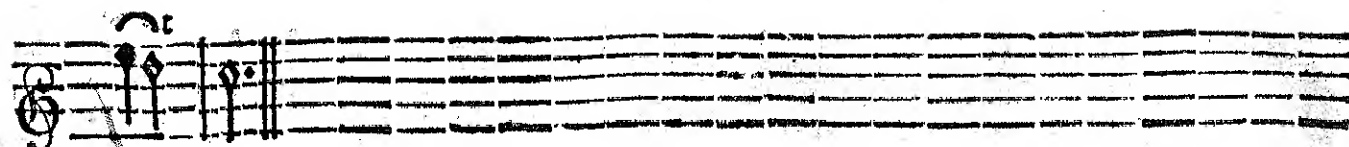
100-17890-22

[illegible]

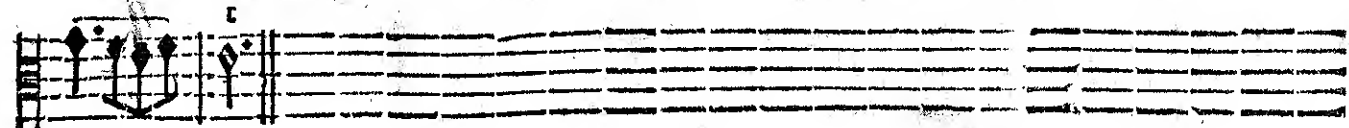


BASSE-CONTINUE.





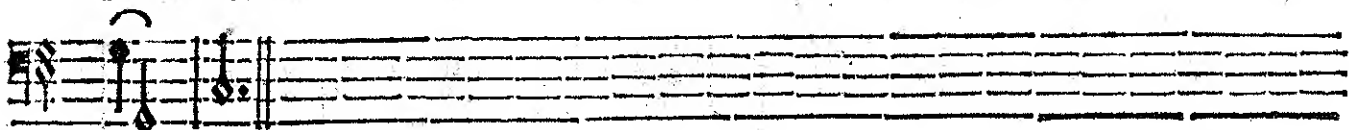
Gloi- re.



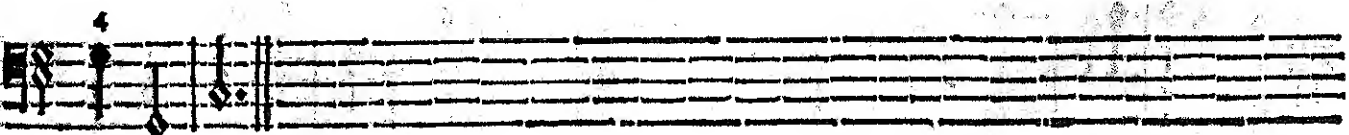
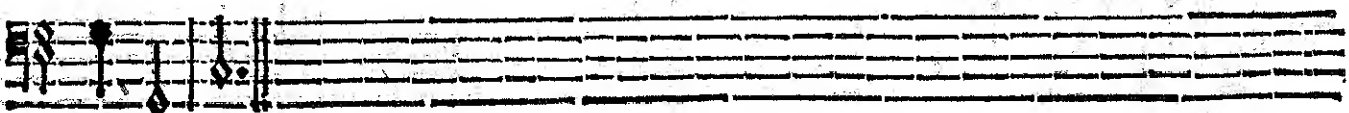
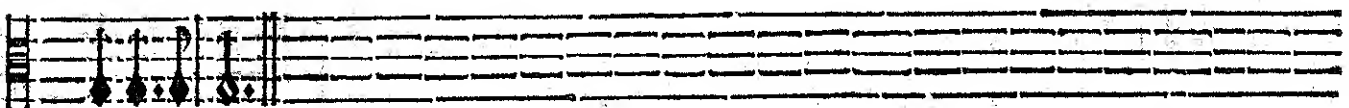
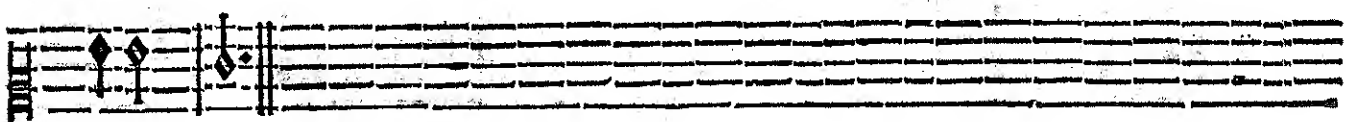
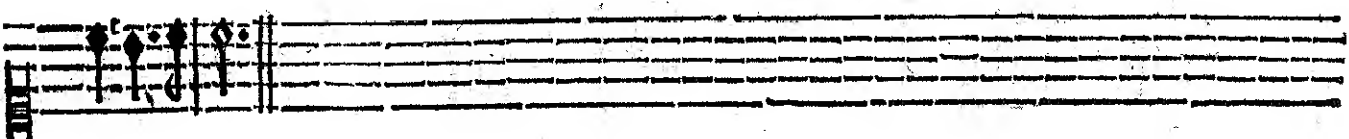
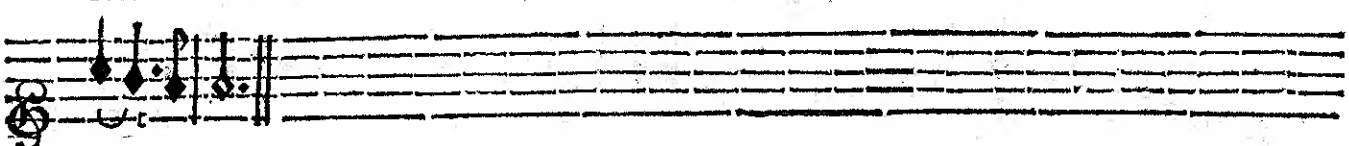
Gloi- re.



Gloi- re.



Gloi- re.



BASSE-CONTINUE.

BASSE-CONTINUE.

FIN DU PROLOGUE.







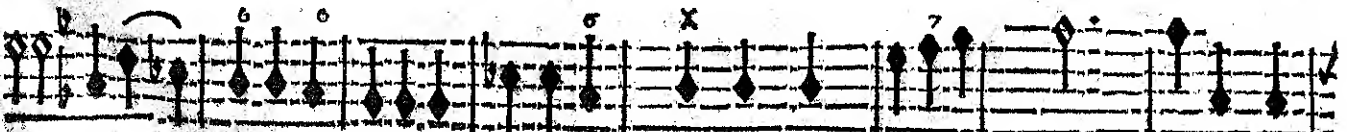
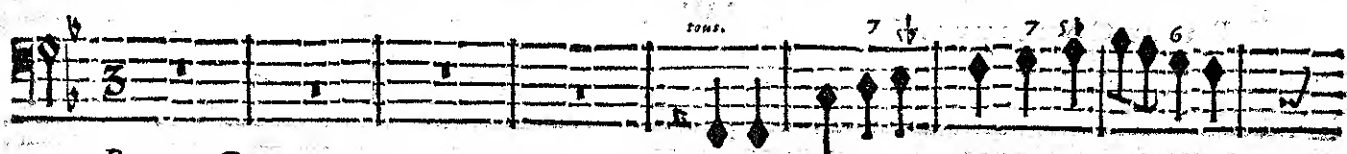
# ARMIDE

TRAGÉDIE.

## ACTE PREMIER.

SCÈNE PREMIÈRE.

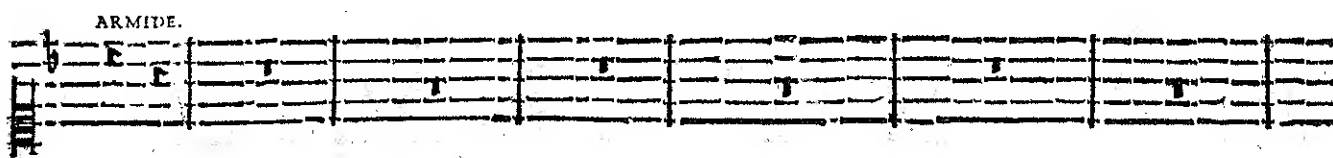
ARMIDE, PHÉNICE, SIDONIE.



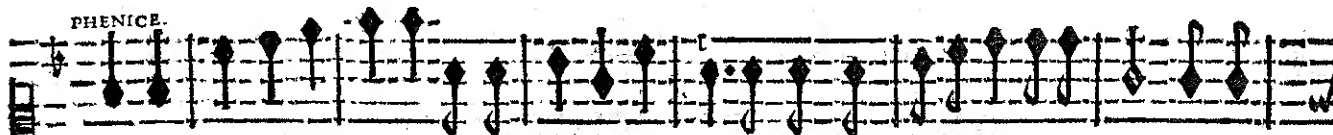
## ARMIDE, TRAGÉDIE:



BASSE-CONTINUE.

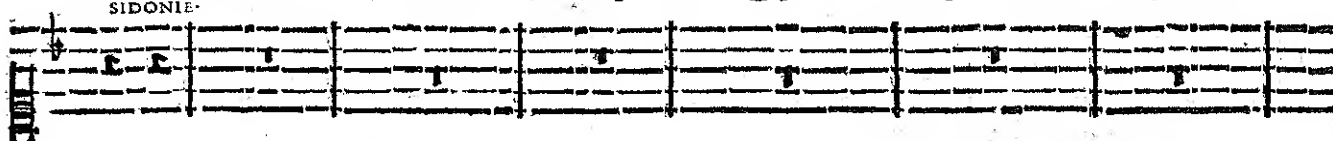


ARMIDE.

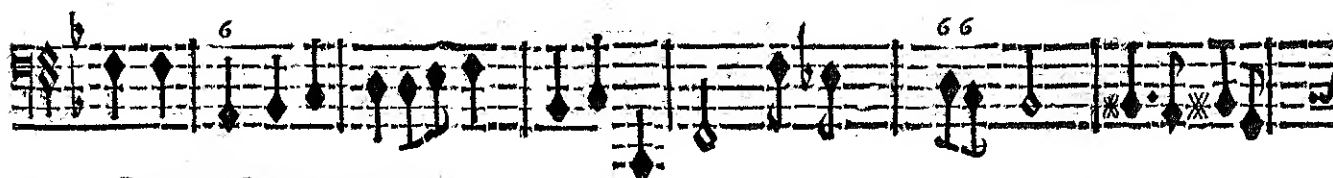


PHENICE.

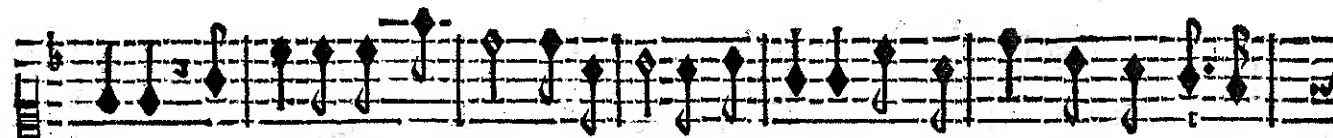
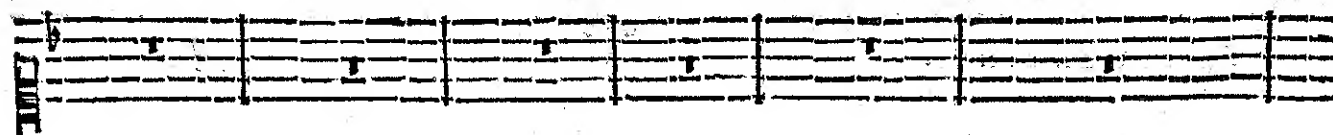
Dans un jour de triomphe, au milieu des plaisirs, Qui peut vous inspirer une sombre tri-



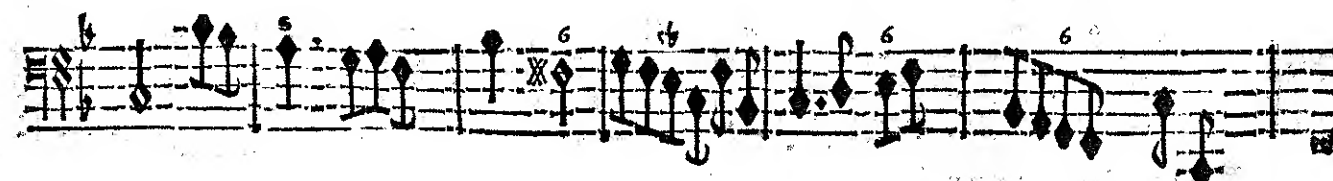
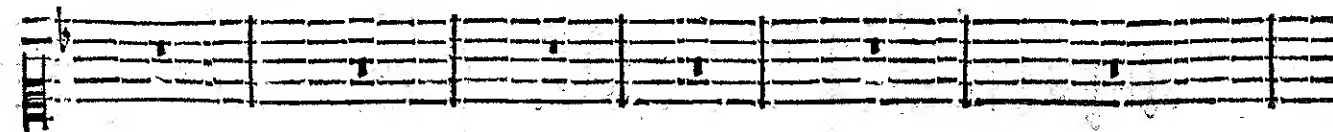
SIDONIE.



BASSE-CONTINUE.



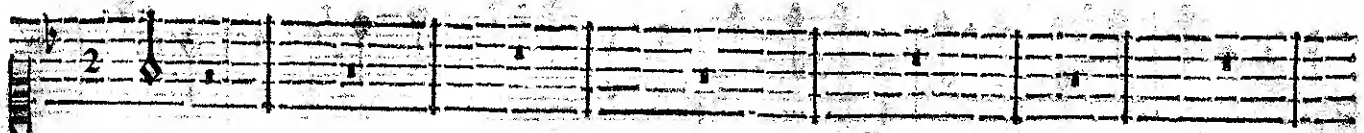
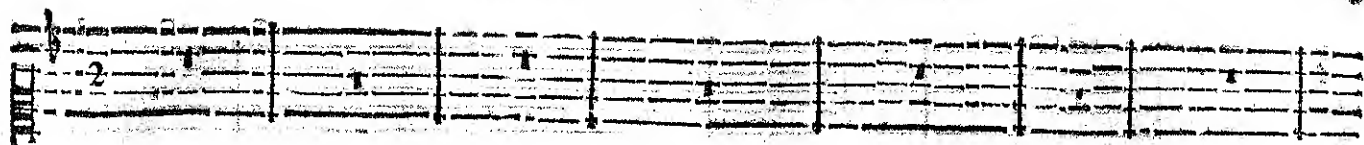
steffe? La gloire, la grandeur, la beauté, la jeunesse, Tous les biens comblent vos de-



BASSE-CONTINUE.

# ACTE PREMIER.

3



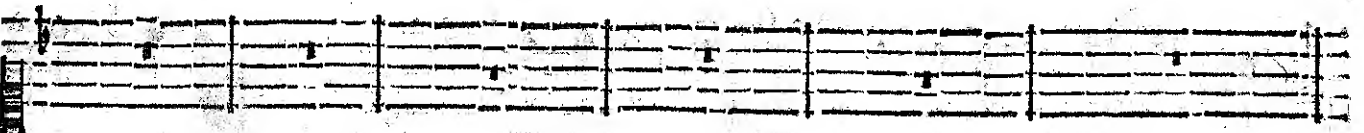
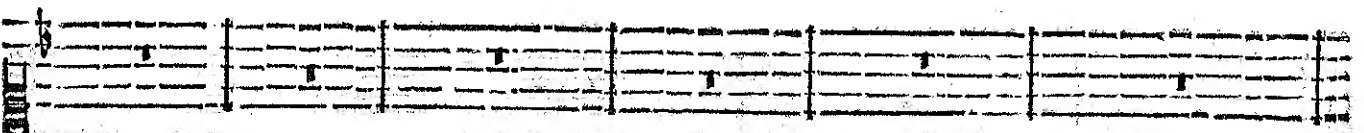
firs.



Vous allumez une fatale flame Que vous ne ressentez jamais. Vous allu-



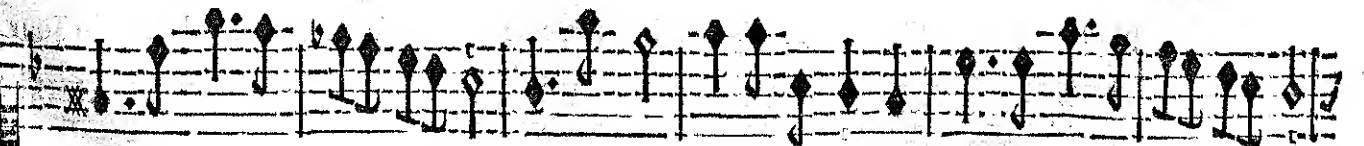
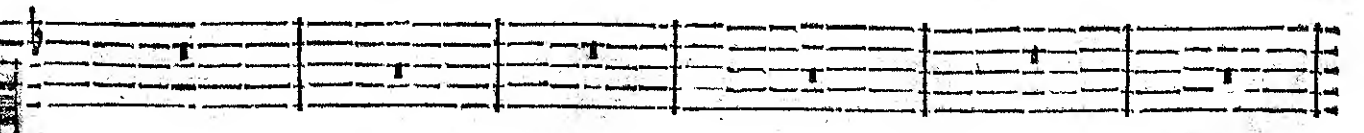
BASSE-CONTINUE.



mez une fatale flame Que vous ne ressentez jamais; L'Amour n'ose troubler la



BASSE-CONTINUE.



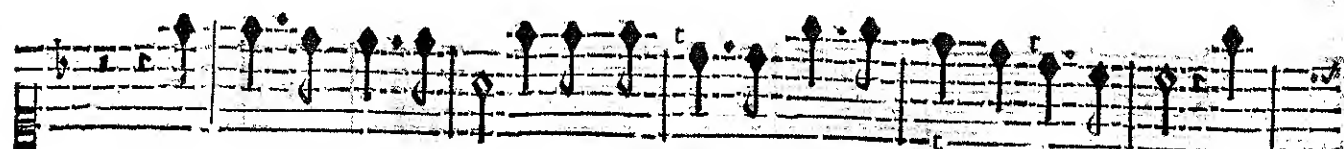
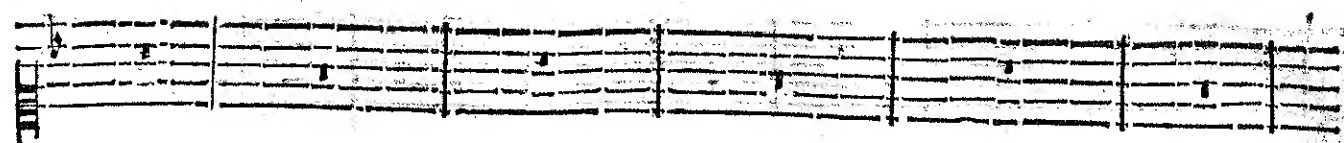
paix Qui regne dans vostre ame. L'Amour n'ose troubler la paix Qui regne dans vostre a-



BASSE-CONTINUE.

Aij

# ARMIDE TRAGEDIE.



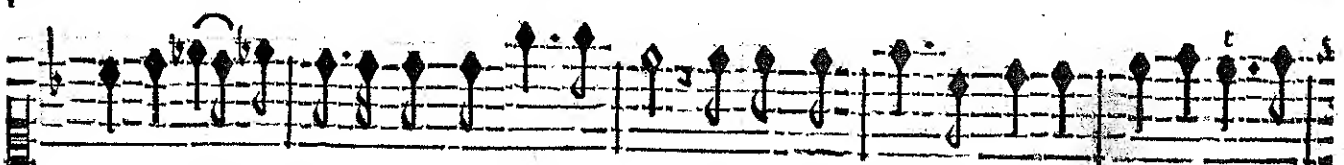
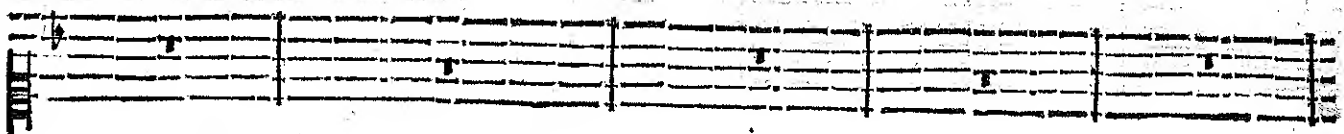
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas? Quel



me. Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas?



BASSE-CONTINUE-



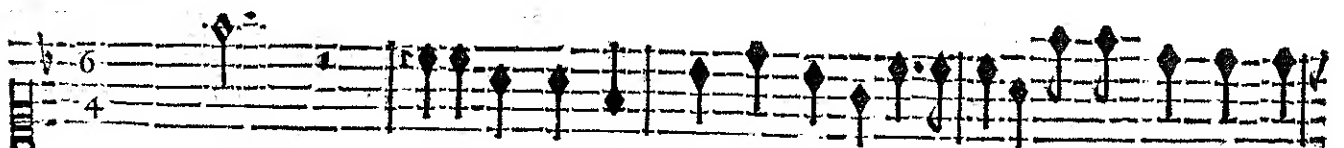
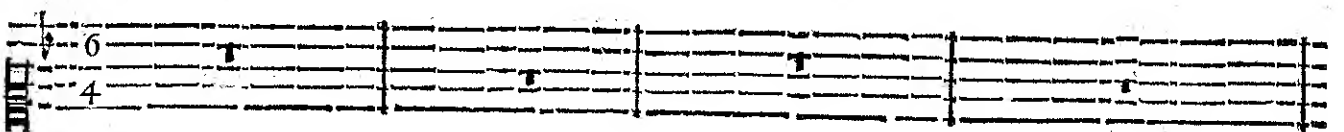
fort à plus d'appas Et qui peut estre heureux, Et qui peut estre heureux si vous ne l'estes



Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes

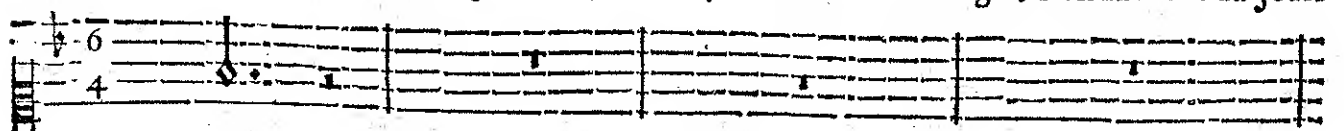


BASSE-CONTINUE.



pas?

Si la guerre aujourd'huy fait craindre ses ravages, C'est au bords du Jour.



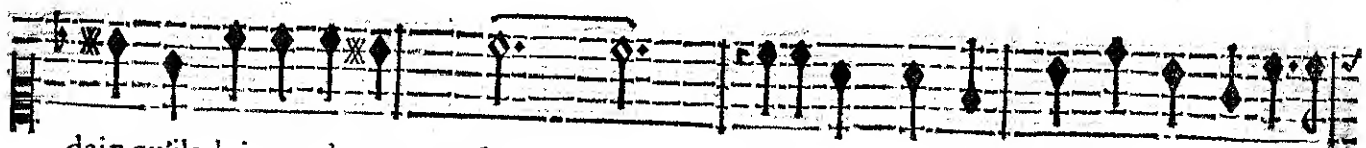
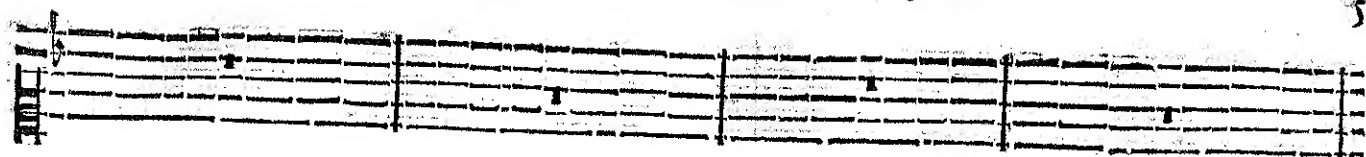
pas?



BASSE-CONTINUE.

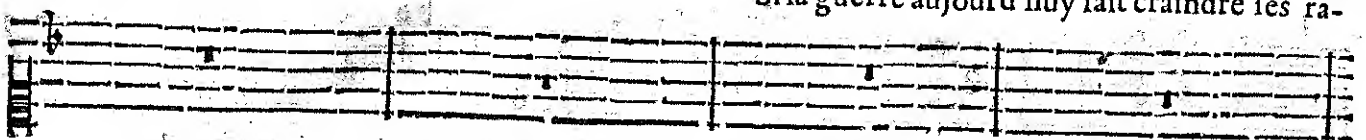
# ACTE PREMIER

5

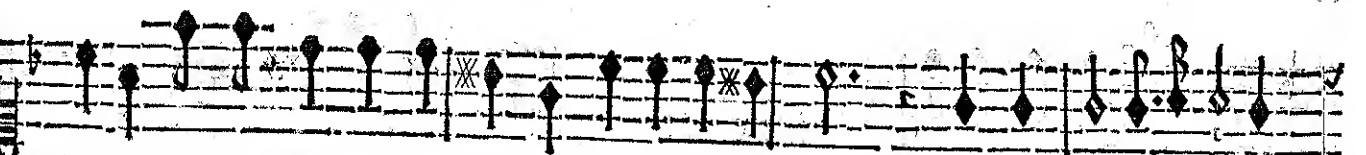
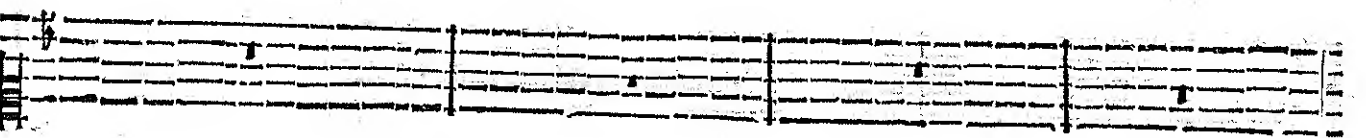


dain qu'ils doivent s'ar- ster.

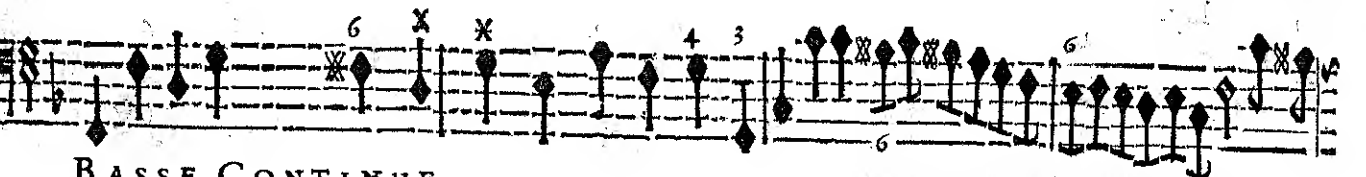
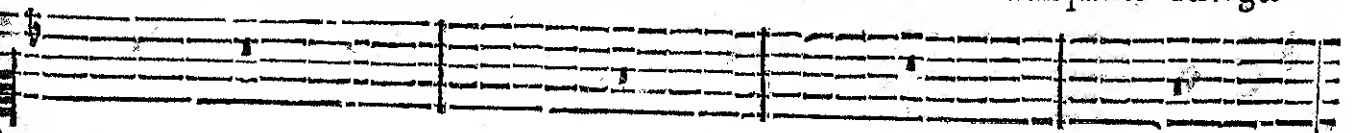
Si la guerre aujourd'huy fait craindre ses ra-



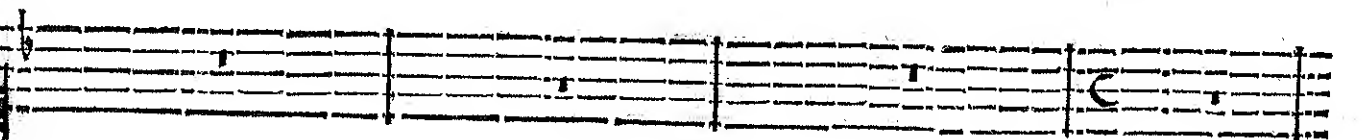
BASSE-CONTINUE.



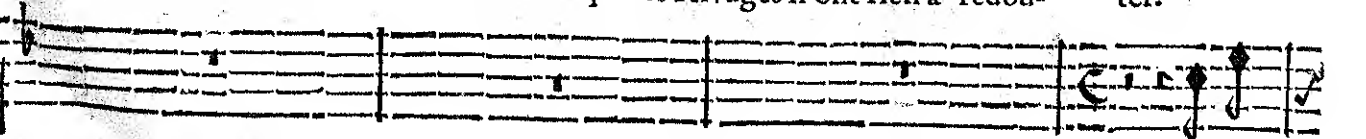
vages, C'est au bords du Jourdain qu'ils doivent s'arrester : Nos tranquilles Rivages



BASSE-CONTINUE.



n'ont rien à redouter. Nos tranquilles Rivages n'ont rien à redou- ter.

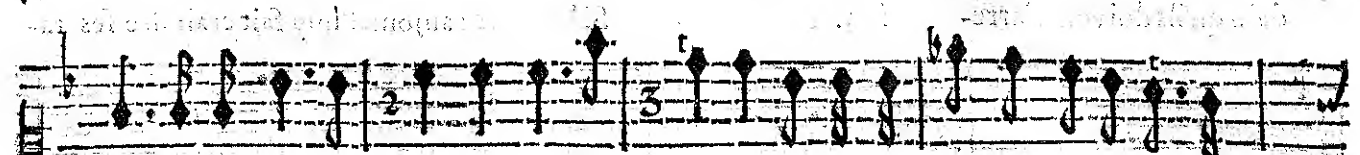
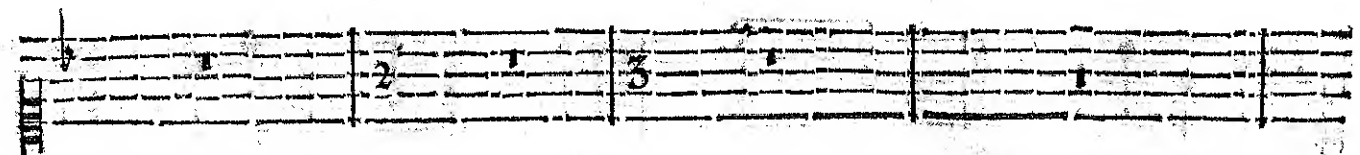
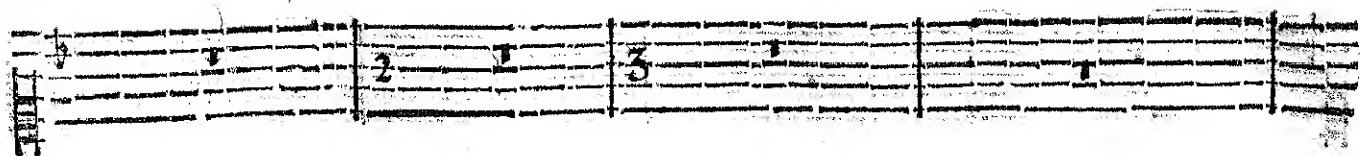


Les En-

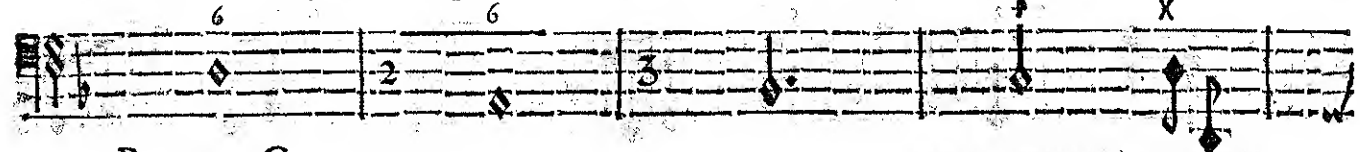
BASSE-CONTINUE.



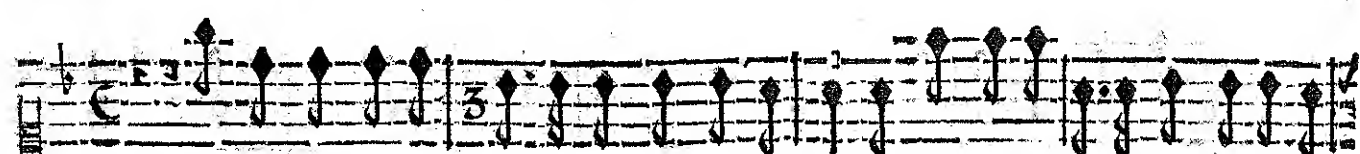
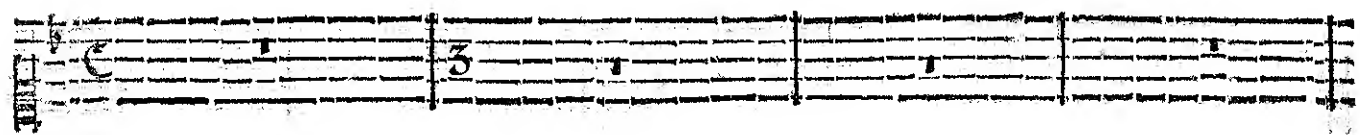
# ARMIDE TRAGÉDIE.



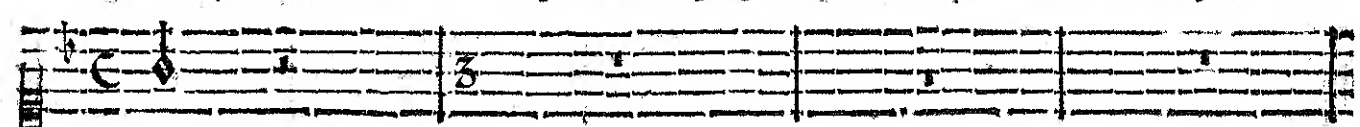
fers, s'il le faut, prendront pour nous les armes, Et vous sçavez leur imposer la



BASSE-CONTINUE.



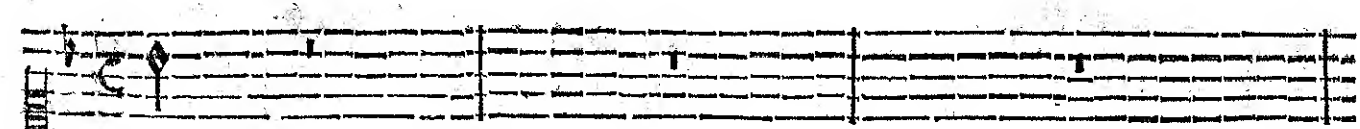
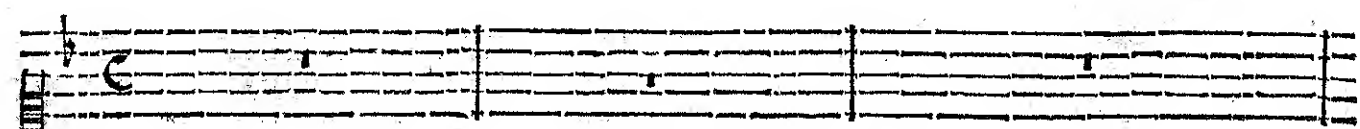
Vos yeux n'ont eu be- soin que de leurs propres charmes Pour affoiblir le Camp de Gode-



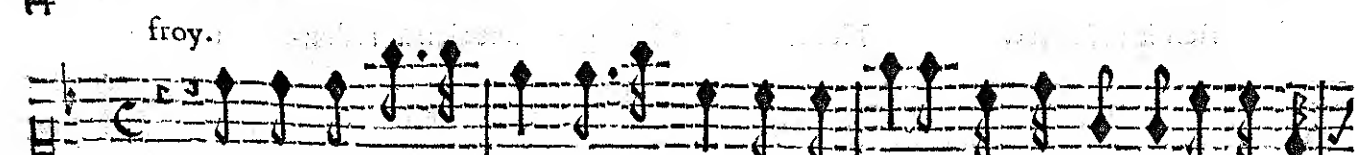
loy.



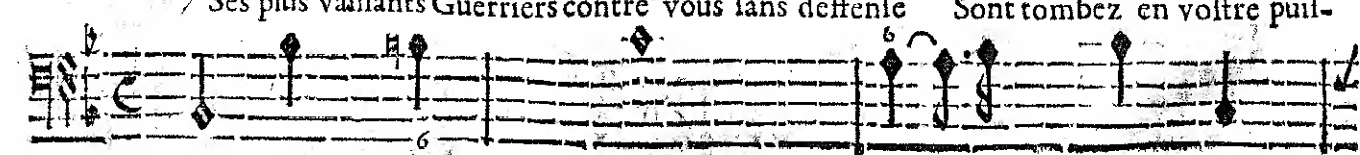
BASSE-CONTINUE.



froy.



Ses plus vaillants Guerriers contre vous sans deffense Sont tombez en vostre puif-



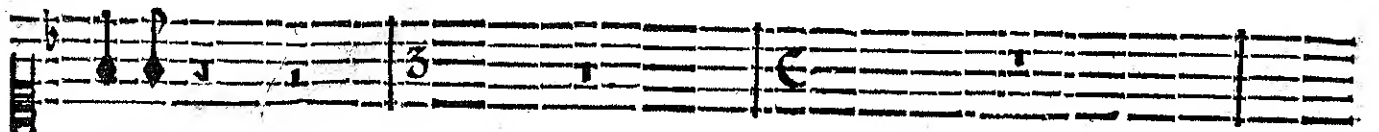
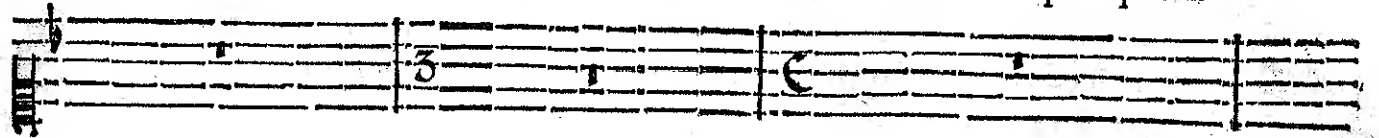
BASSE-CONTINUE.

# ACTE PREMIER:

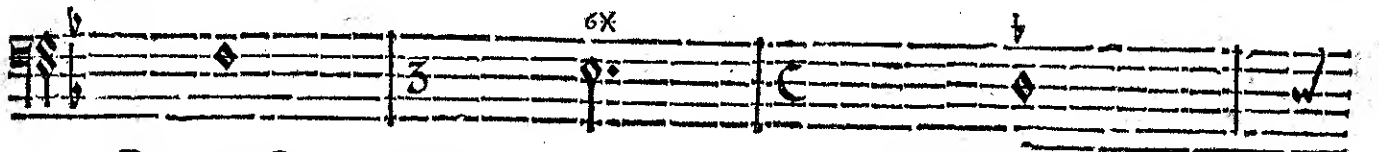
7



Je ne triomphe pas du plus vaillant de tous, Renaud, pour qui ma



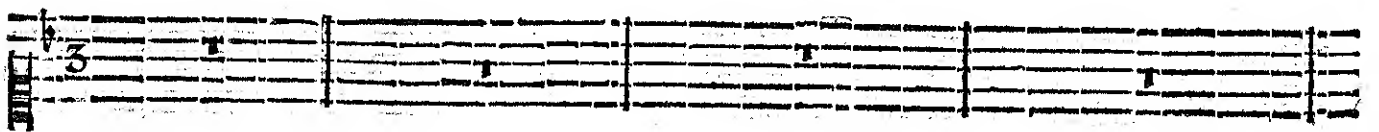
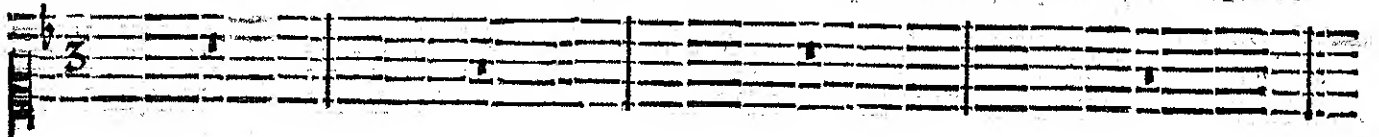
fance.



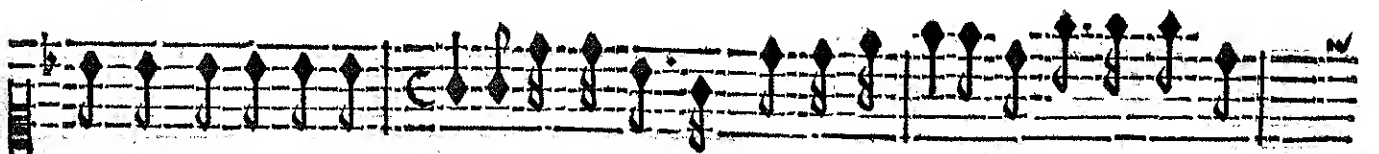
BASSE-CONTINUE.



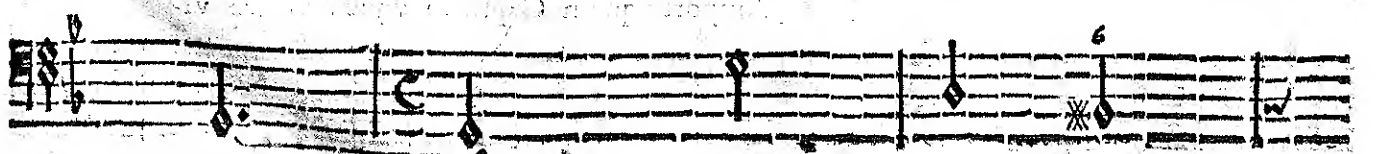
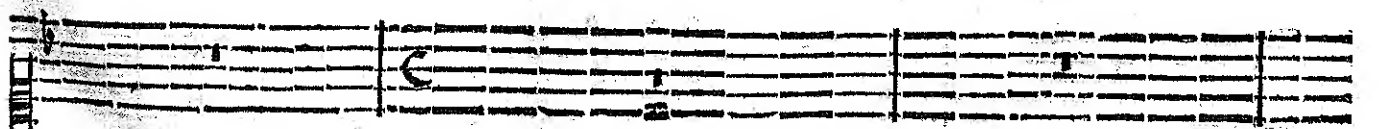
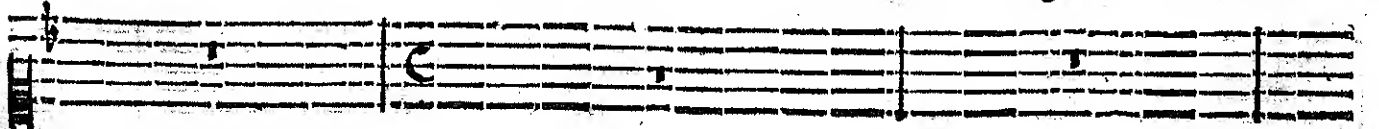
haine à tant de violence, L'Indomptable Renaud échape à mon courroux. Tout le Camp enne-



BASSE-CONTINUE.

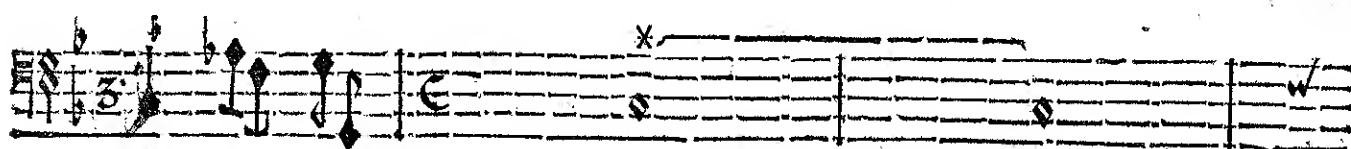
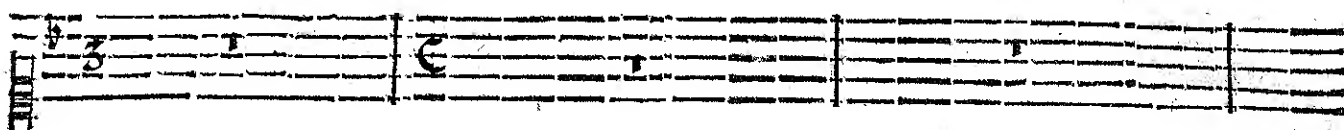
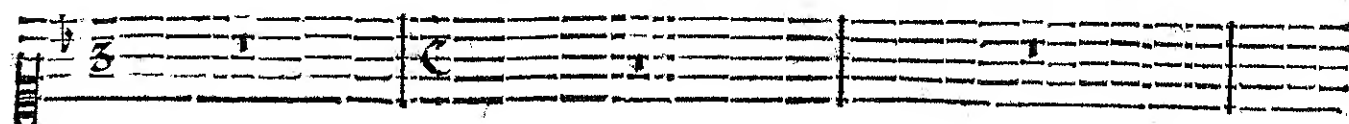


my pour moy devient sen- sible, Et luy seul, toujours invincible, Fit gloire de me



BASSE-CONTINUE.

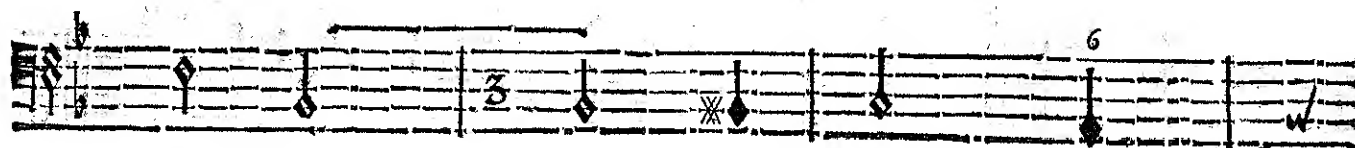
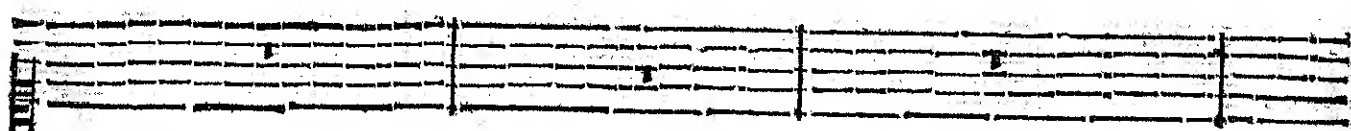
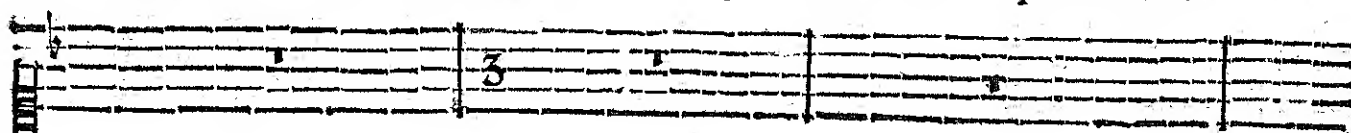
## ARMIDE TRAGÉDIE.



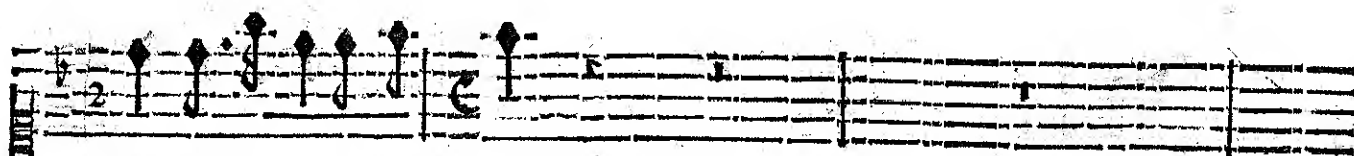
BASSE-CONTINUE.



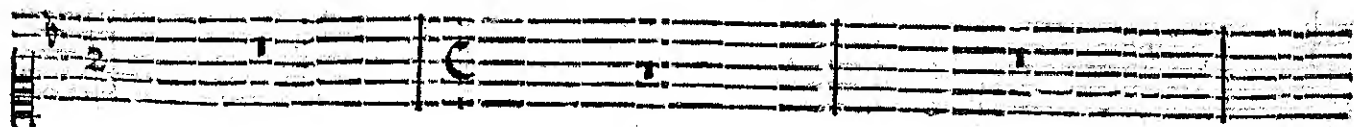
aime; Non, je ne puis man- quer sans un dépit extrême La conquête d'un



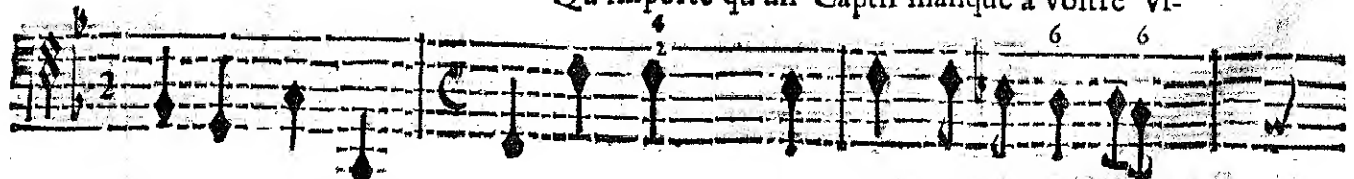
BASSE-CONTINUE.



cœur si superbe &amp; si grand.

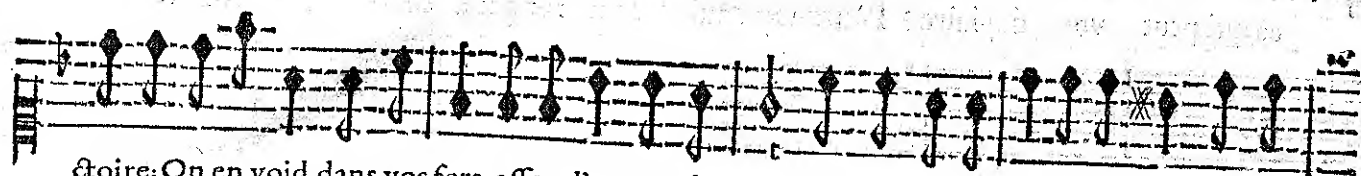
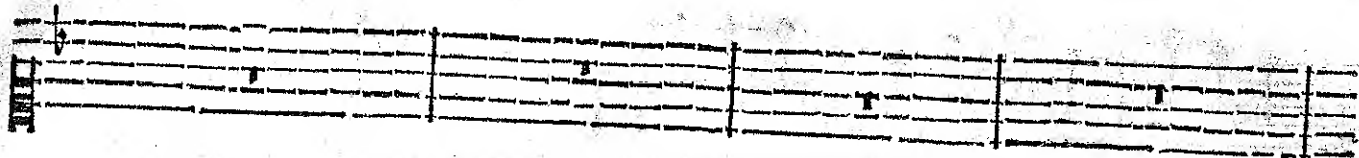
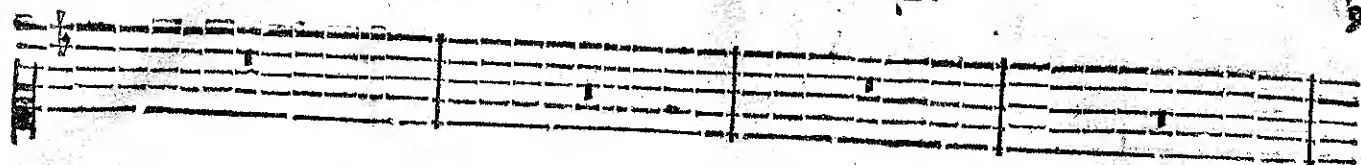


Qu'importe qu'un Captif manque à vostre vi-

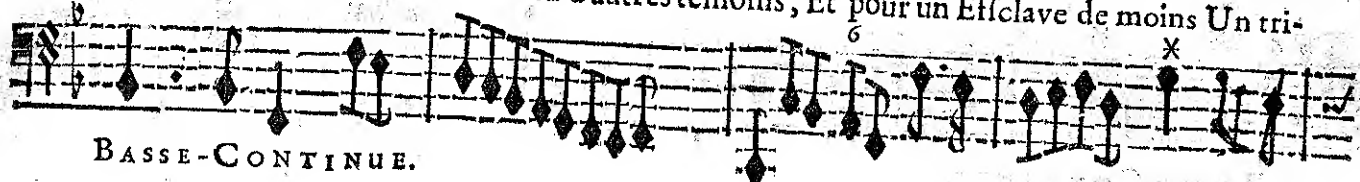


BASSE-CONTINUE.

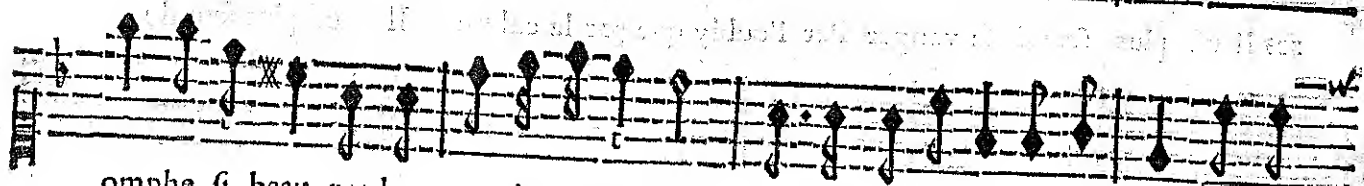
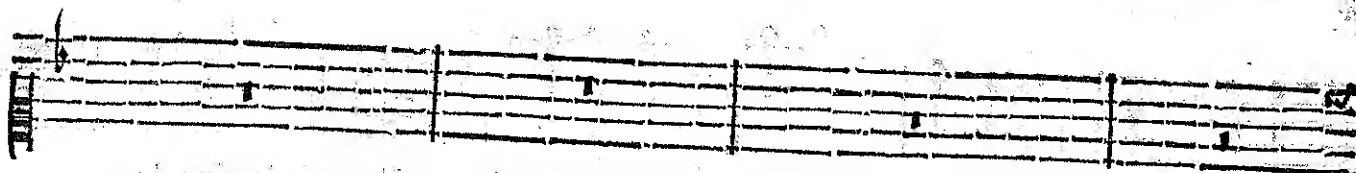
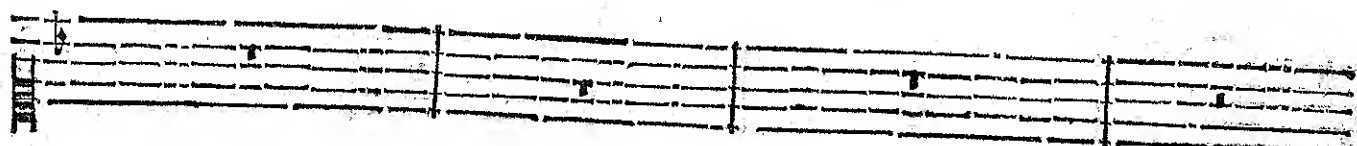
# PREMIER ACTE.



toire; On en voit dans vos fers assez d'autres témoins, Et pour un Esclave de moins Un tri-



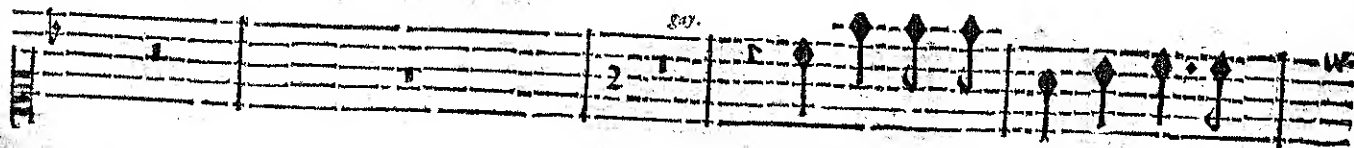
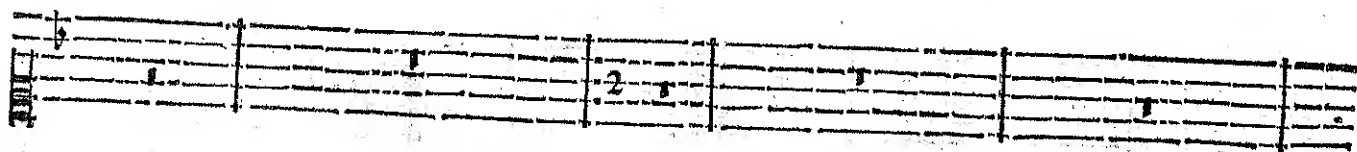
BASSE-CONTINUE.



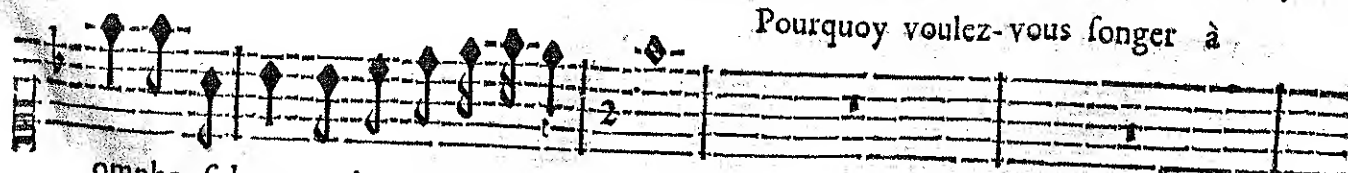
omphe si beau perdra peu de sa gloire, Et pour un Esclave de moins Un tri-



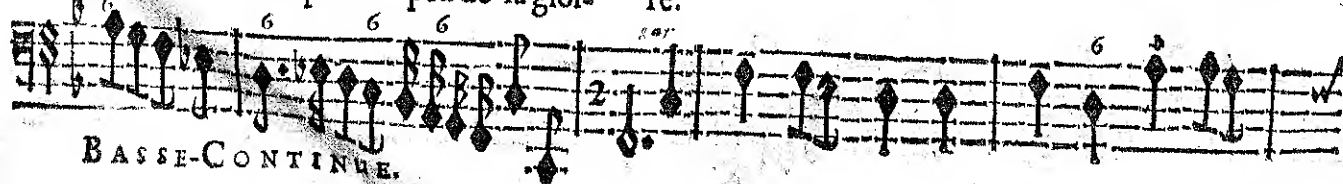
BASSE-CONTINUE.



Pourquoy voulez-vous songer à



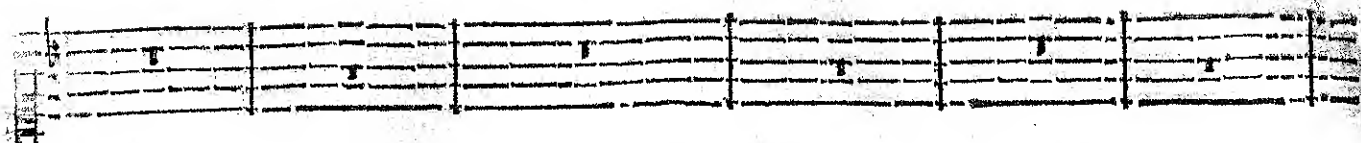
omphe si beau perdra peu de sa gloi- re.



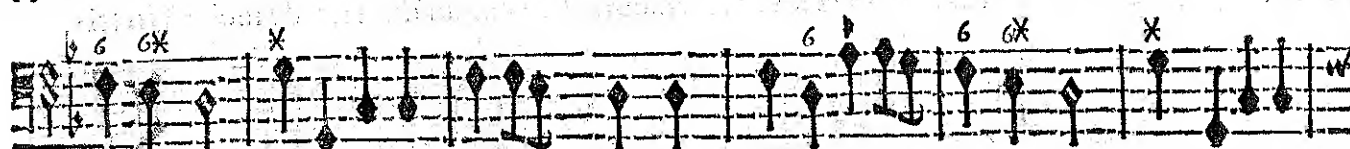
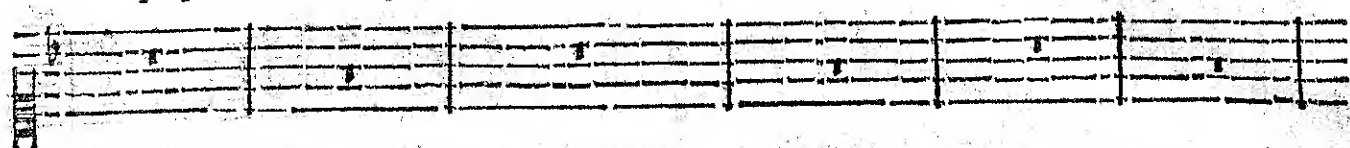
BASSE-CONTINUE.



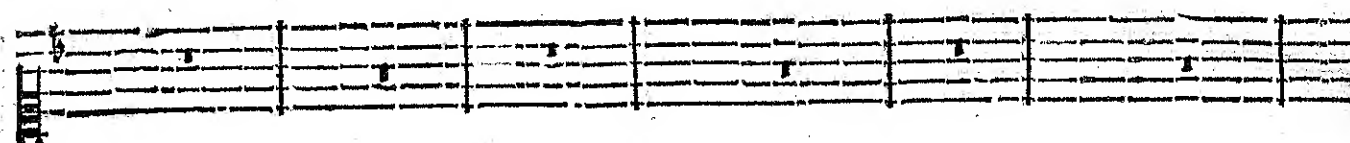
# ARMIDE TRAGEDIE.



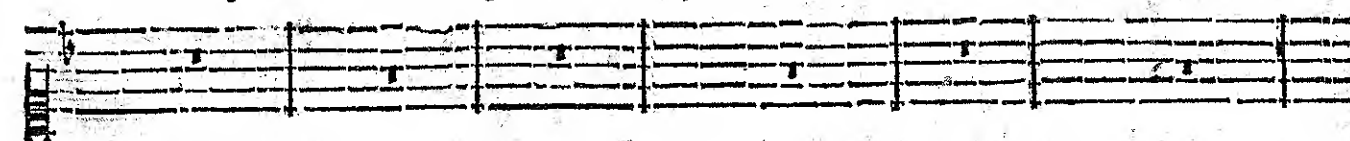
ce qui peut vous déplaire ? Pourquoi voulez-vous songer à ce qui peut vous déplai-



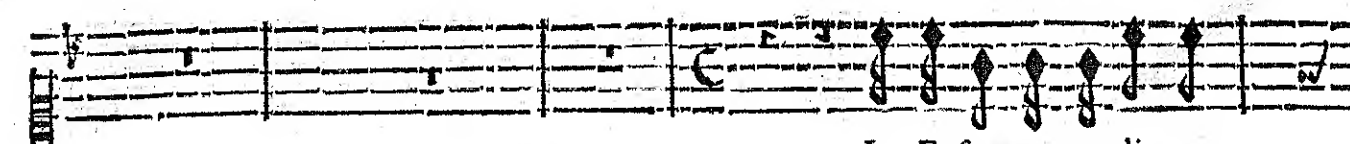
BASSE-CONTINUE.



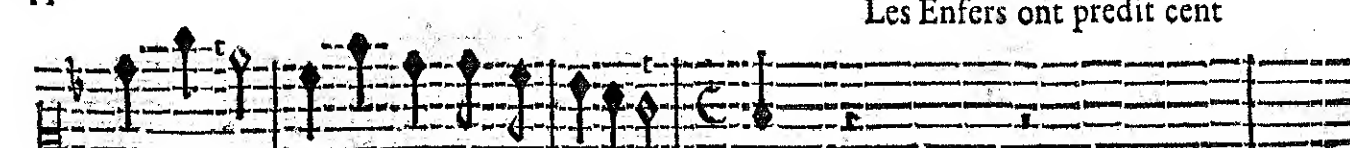
re: Il est plus seur de se vanger Par l'oubly que par la colere. Il est plus seur de



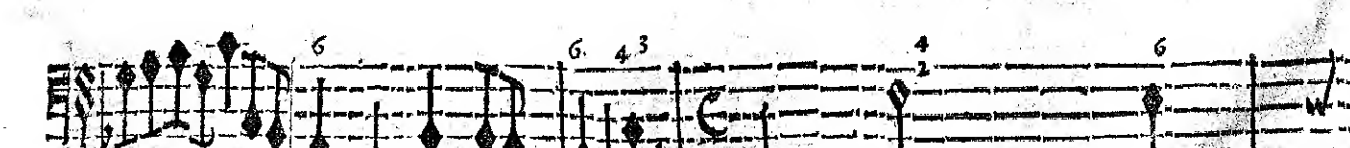
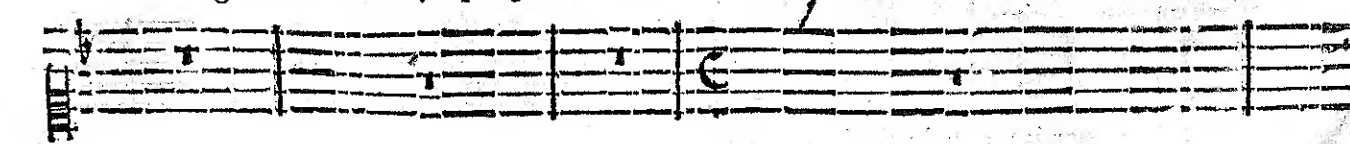
BASSE-CONTINUE.



Les Enfers ont predit cent



se vanger Par l'oubly que par la cole- re.



BASSE-CONTINUE.

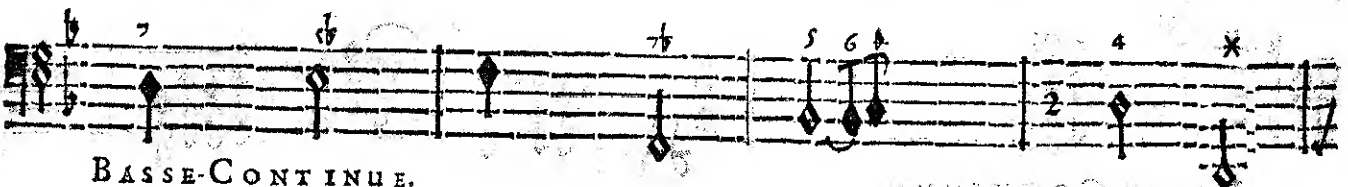
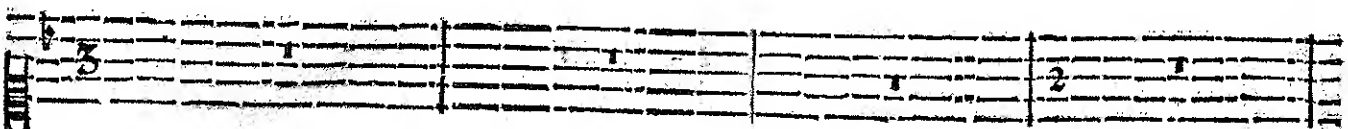
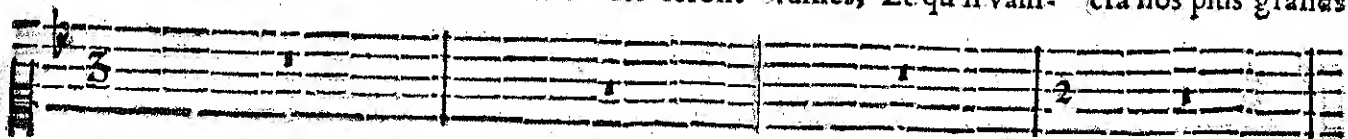


# ACTE PREMIER:

11



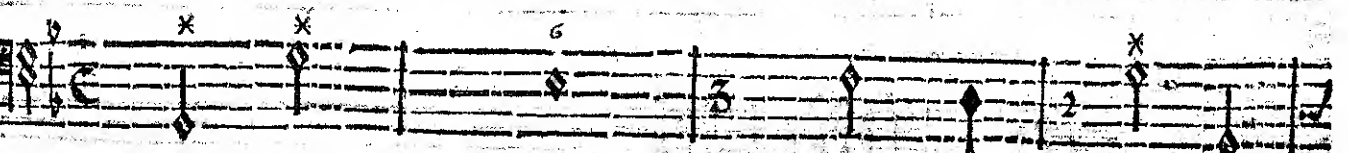
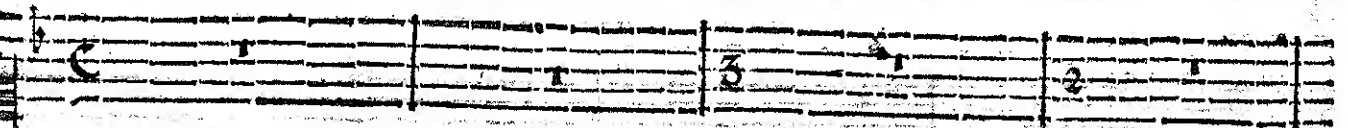
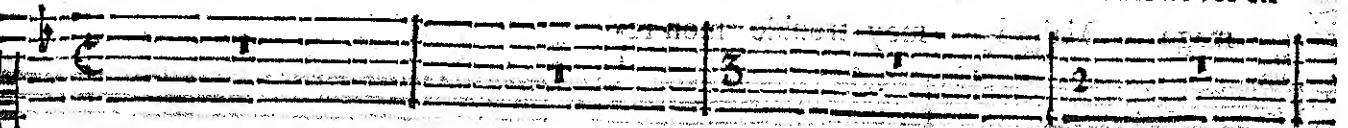
fois Que contre ce Guerrier nos armes feront vaines, Et qu'il vain- dra nos plus grands



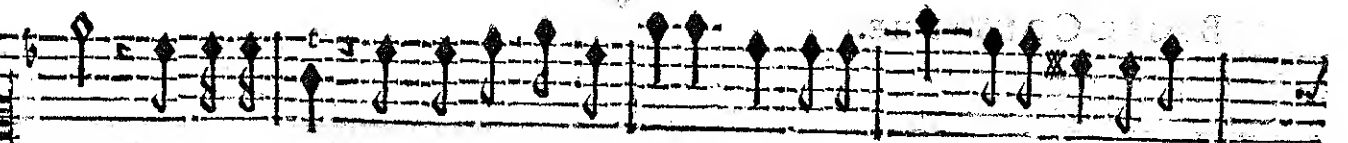
BASSE-CONTINUE.



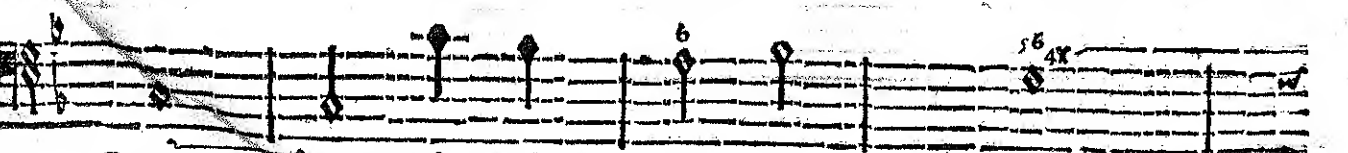
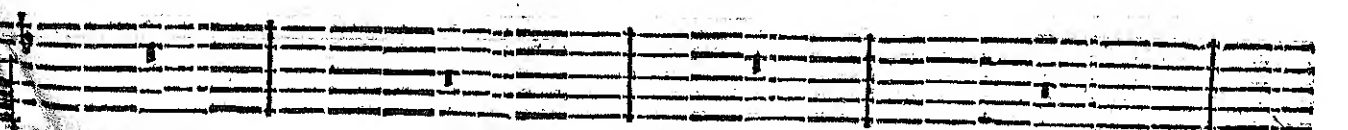
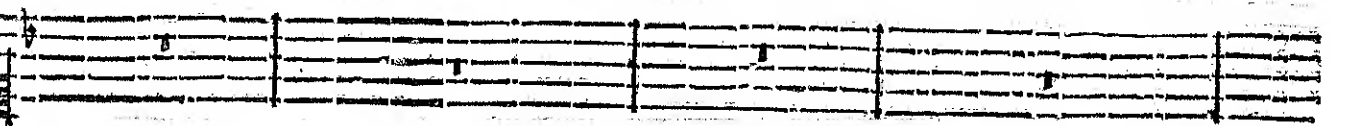
Rois. Ah! qu'il me feroit doux de l'accabler de chaînes, Et d'arrêter le cours de ses ex



BASSE-CONTINUE.



ploits! Que je le hay! que son mépris m'outrage! Qu'il sera fier d'éviter l'escla-



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

vage Où je tiens tant d'autres He- ros. Incessamment son imporune i-

[illegible]

5	6	3	1	1
5		2		
6				

BASSE-CONTINUE.

A musical score snippet showing two staves. The top staff has a treble clef and contains several notes, some with diamond-shaped ornaments above them. The bottom staff appears to be a bass line or accompaniment, mostly obscured by the page fold.

mage Malgré moy trouble mon re-

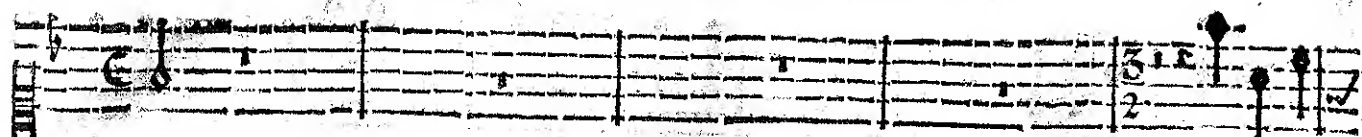
**[REDACTED]**

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The notation is in a traditional, somewhat ornate style.

BASSE-CONTINUE.

# ACTE PREMIER

13

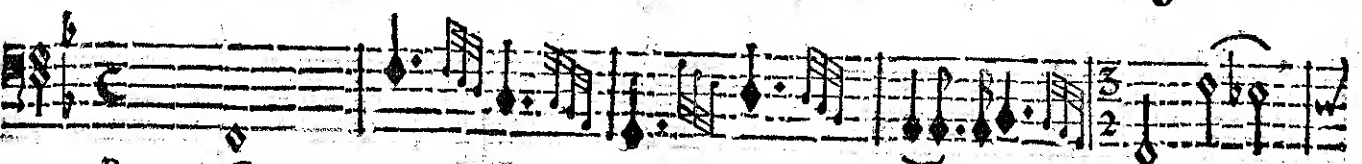
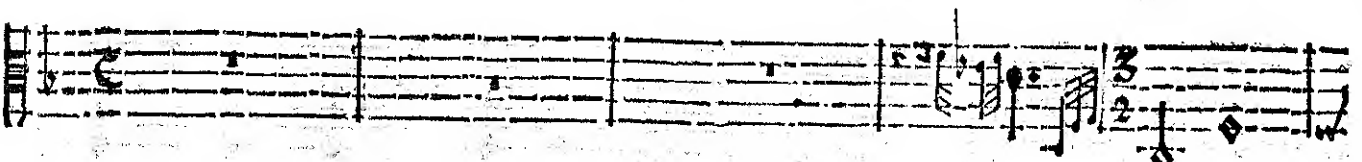
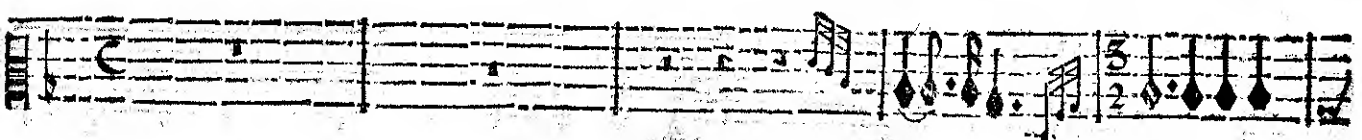


pos.

Un songe af-



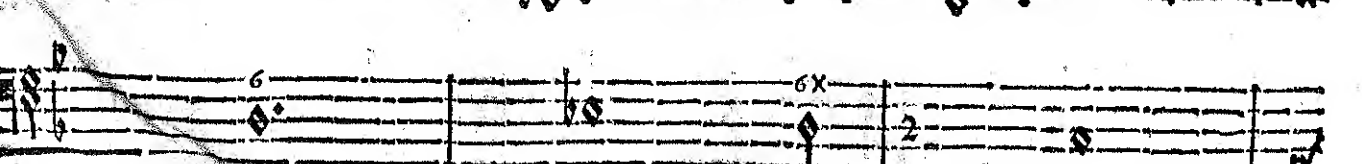
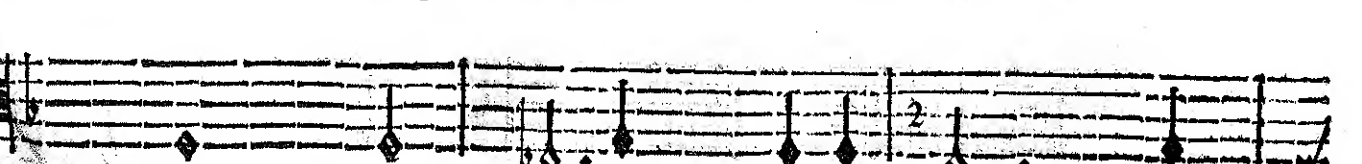
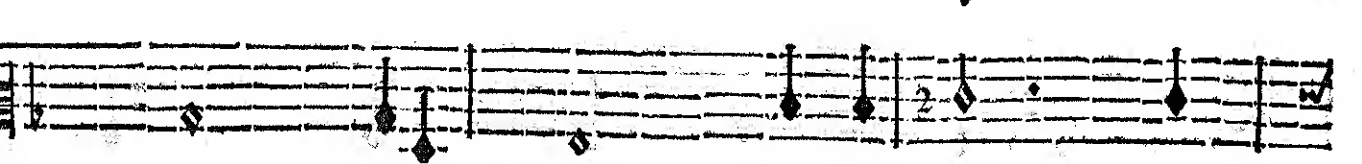
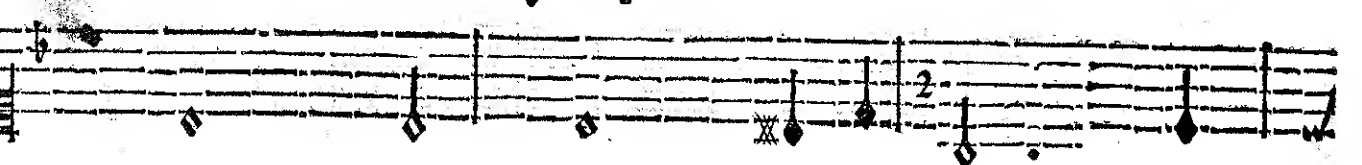
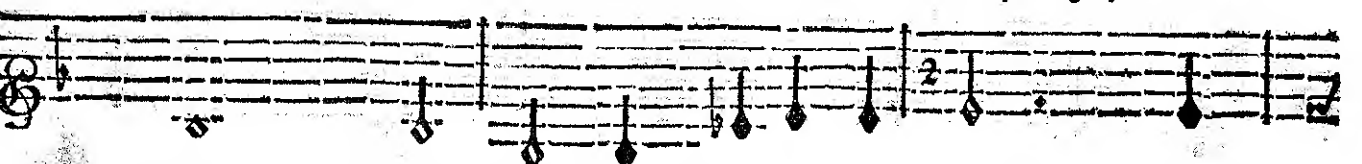
PRÉLUDE.



BASSE-CONTINUE.



freux m'inspire une fureur nouvelle Contre ce funeste Enne- my : J'ay creu le



BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.

voir, j'en ay fre- my: J'ay crû qu'il me frapoit d'une atteinte mor- telle. Je suis tombée aux

BASSE-CONTINUE.

pieds de ce cruel vainqueur; Riē ne fléchissoit sa ri- gueur, Et par un charme inconce-

BASSE-CONTINUE,

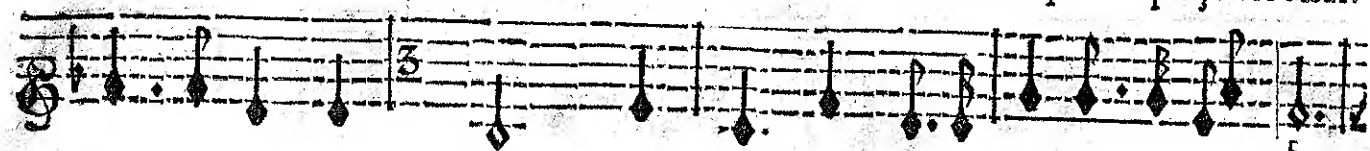


# ACTE PREMIER.

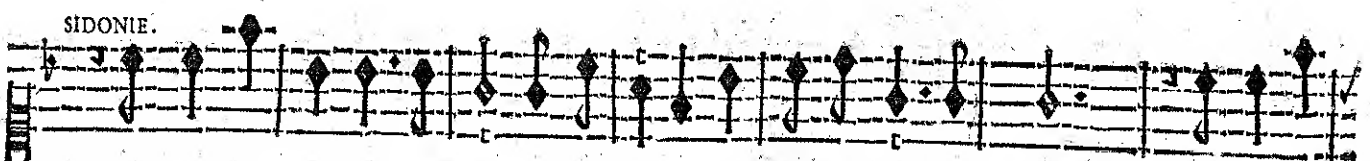
15



vable Je me sentoïis con-trainte à le trouver aimable D'as le fatal momét qu'il me perçoit le cœur.

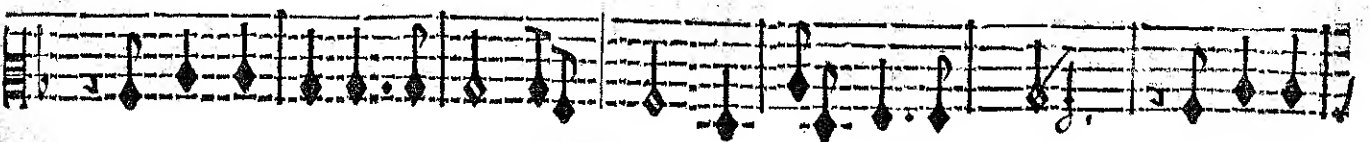
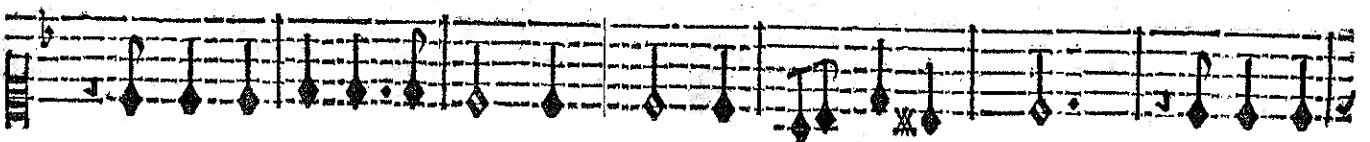


BASSE-CONTINUE.



SIDONIE.

Vous troublez-vous d'une image legere Que le sommeil pro- duit ? Vous troublez-



BASSE-CONTINUE.



vous d'une image legere Que le sommeil produit? Le beau jour qui vo' luit Doit diffi-

BASSE-CONTINUE.

per cette vaine Chimere Ainsi qu'il a détruit les ombres de la nuit. Le beau

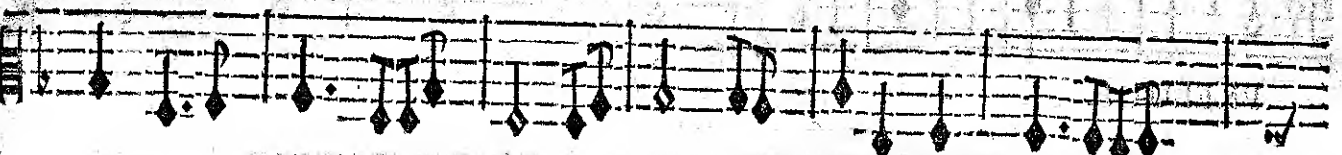
BASSE-CONTINUE.

# ACTE PREMIER

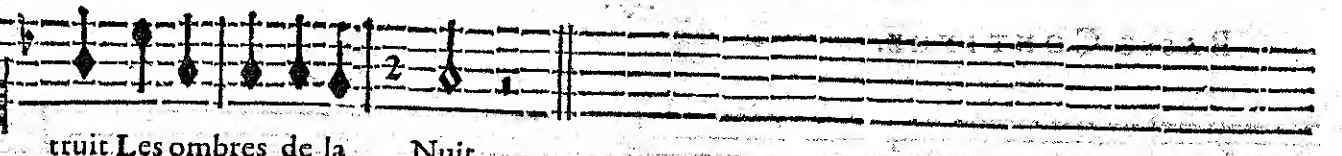
17



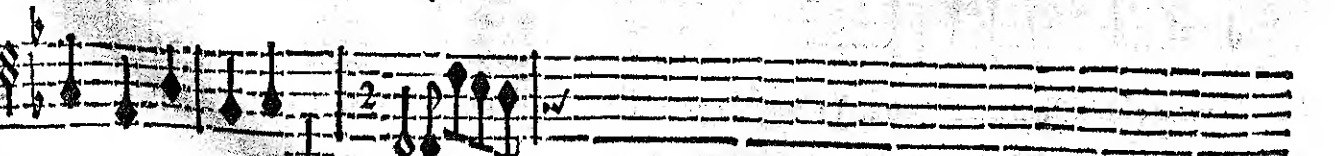
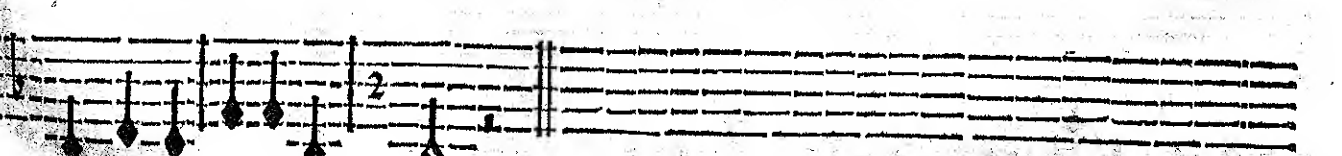
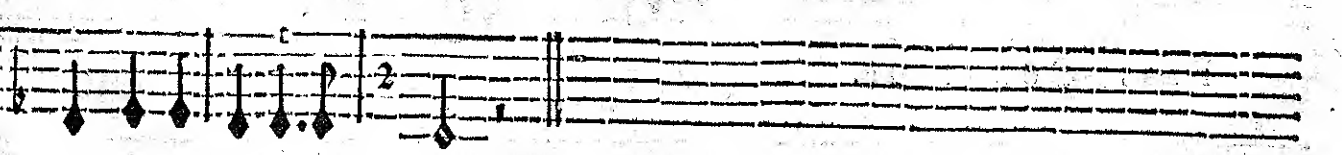
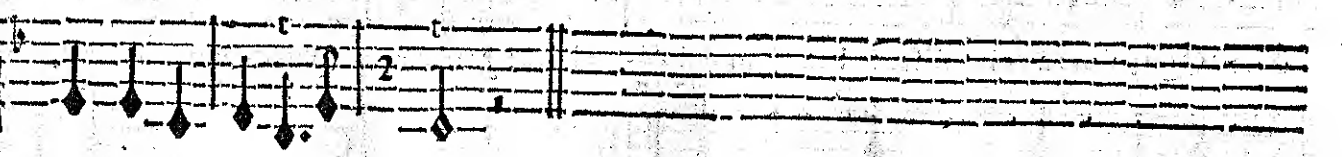
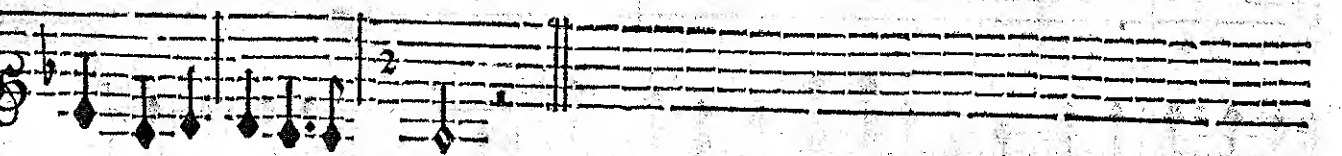
jour qui vous luit Doit dissiper cette vaine chimere Ainsi qu'il a dé



BASSE-CONTINUE.



ruit Les ombres de la Nuit.



BASSE-CONTINUE.

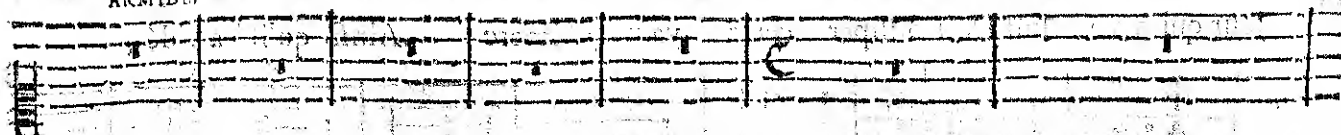
C

## ARMIDE TRAGÉDIE.

## SCENE II.

HIDRAOT, fuite d'Hidraot, ARMIDE, PHENICE, SIDONIE.

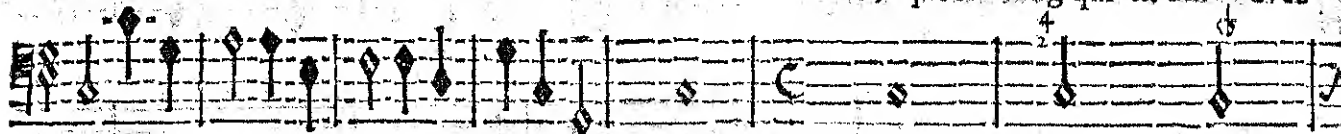
ARMIDE.



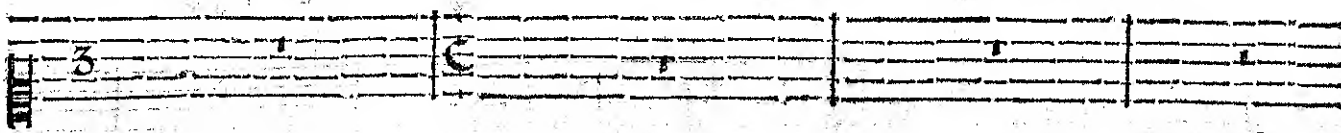
HIDRAOT.



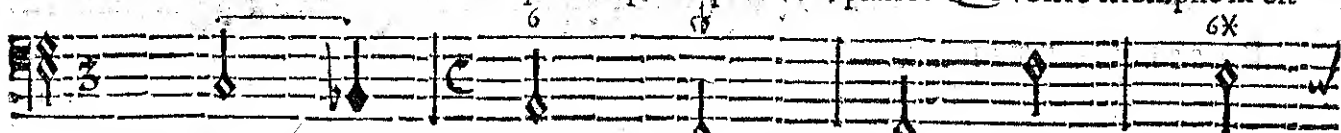
Ar- mide, que le sang qui m'unit avec



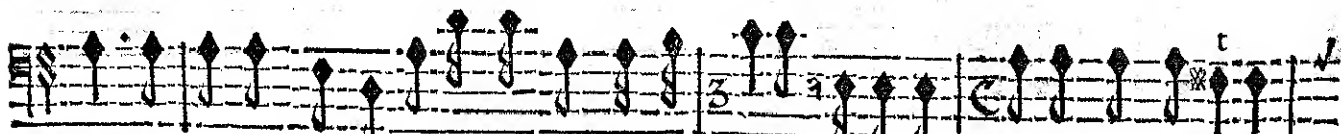
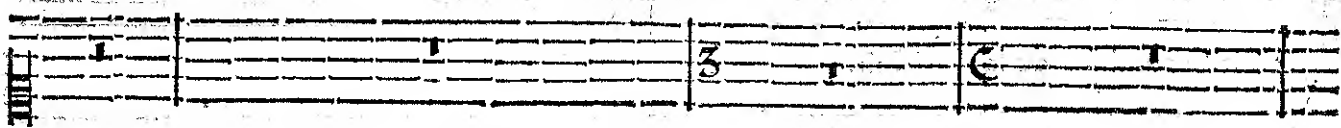
PRELUDE.



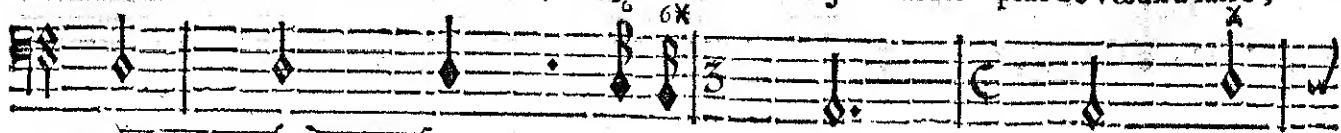
vous Me rend sensible aux soins que l'on prend pour vous plaire! Que vostre triomphe m'est



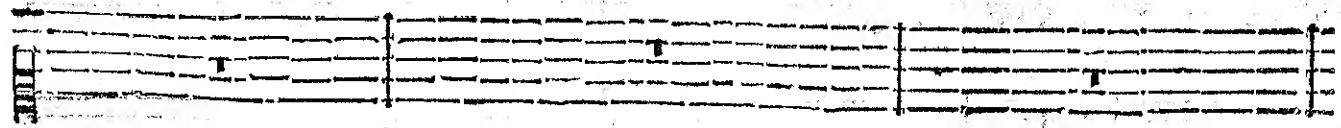
BASSE-CONTINUE.



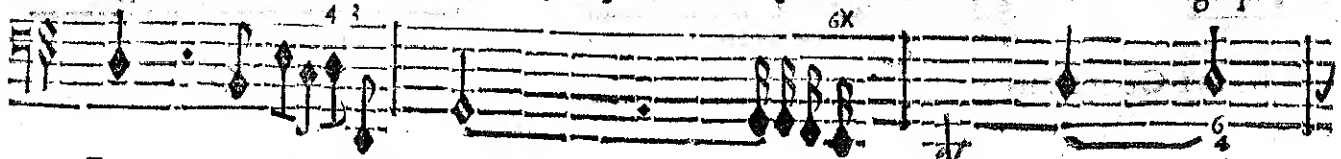
doux! Que j'aime à voir briller le beau jour qui l'é- claire! Jen'aurois plus de vœux à faire,



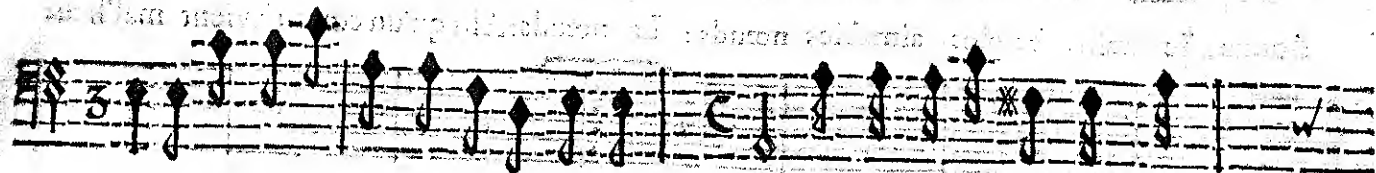
BASSE-CONTINUE.



Si vous choisissiez un Espoux. Je voy de prés la Mort qui me menace, Et bientost l'aage qui me



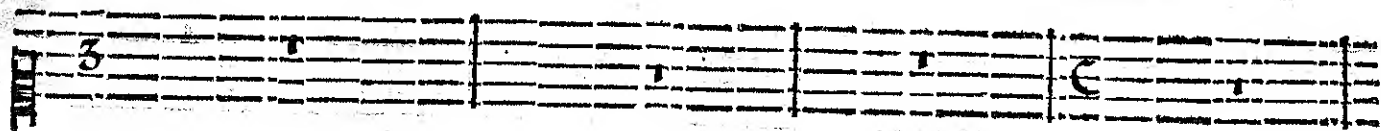
BASSE-CONTINUE.



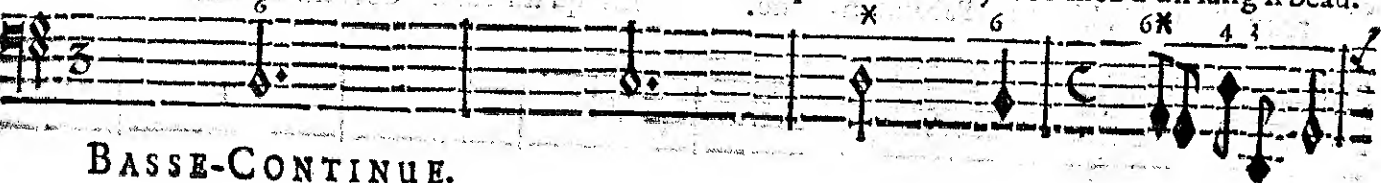
glace Va m'accabler de son pesant far- deau. C'est le dernier bien ou jas-



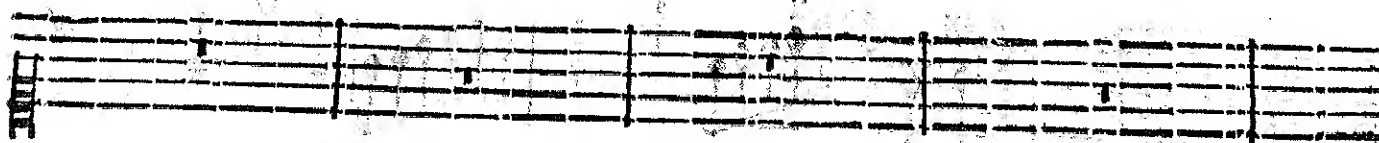
BASSE-CONTINUE.



pire Que de voir vostre Hymen promettre à cet Empire Des Roys for mez d'un sang si beau.



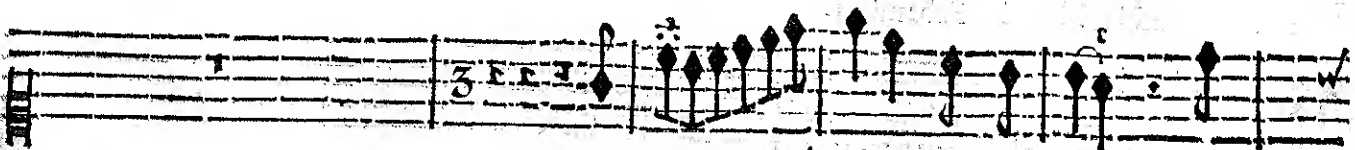
BASSE-CONTINUE.



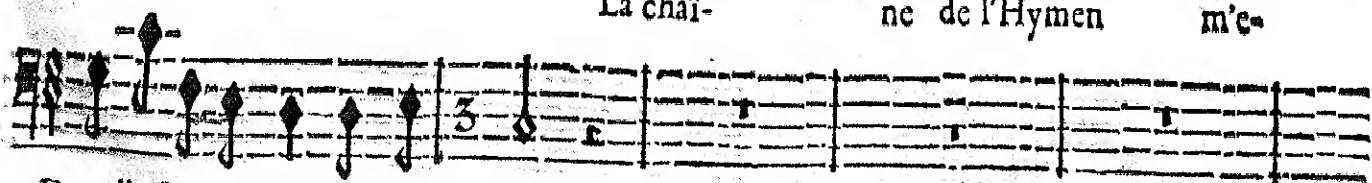
Sans me plaindre du fort je cesseray de vivre Si ce doux espoir peut me suivre



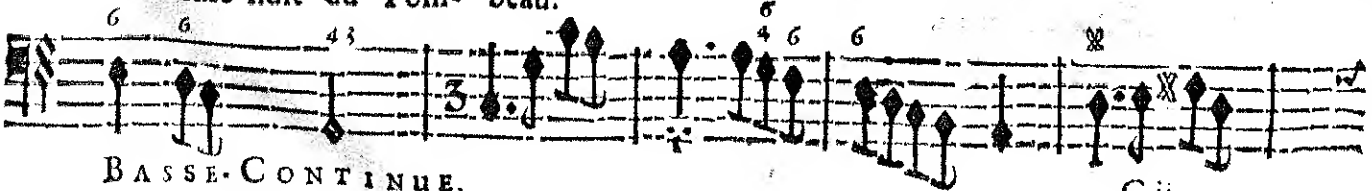
BASSE-CONTINUE.



La chaî- ne de l'Hymen m'e-



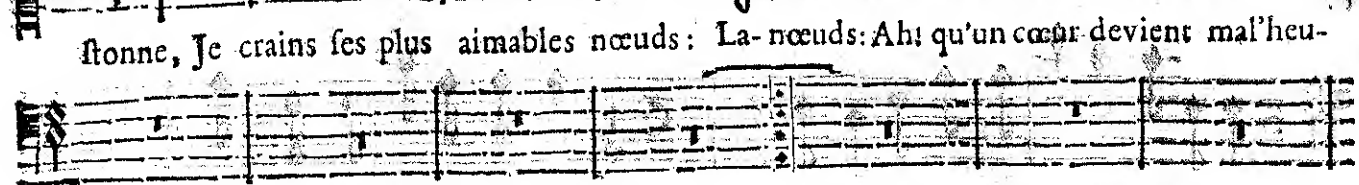
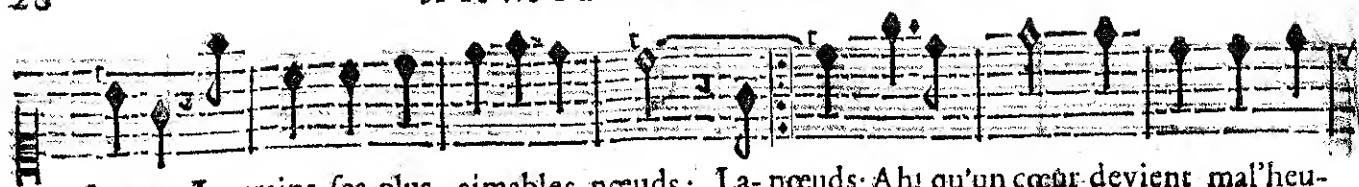
Dans l'affreuse nuit du Tom- beau.



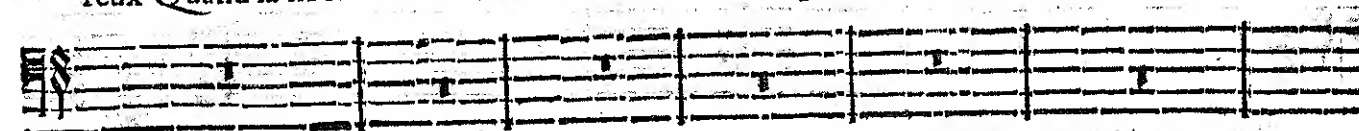
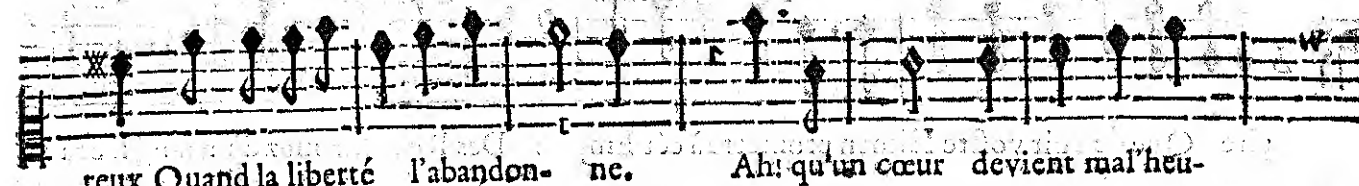
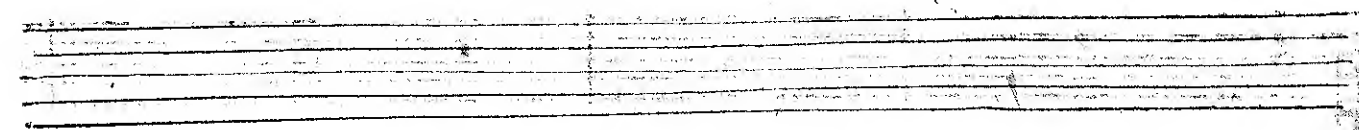
BASSE-CONTINUE.



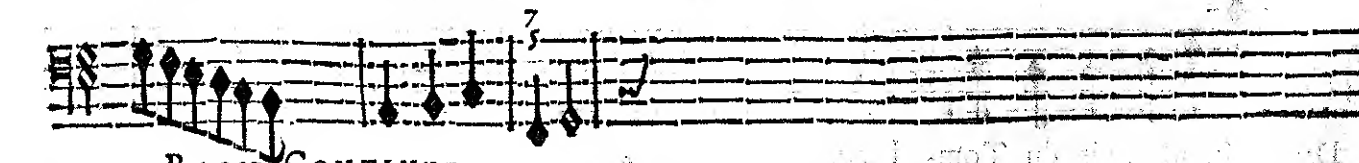
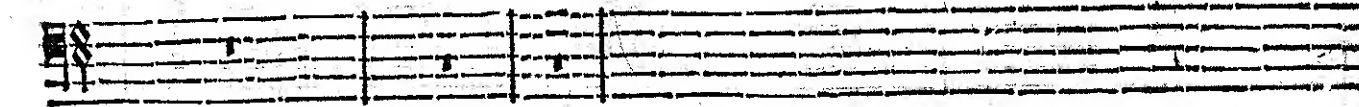
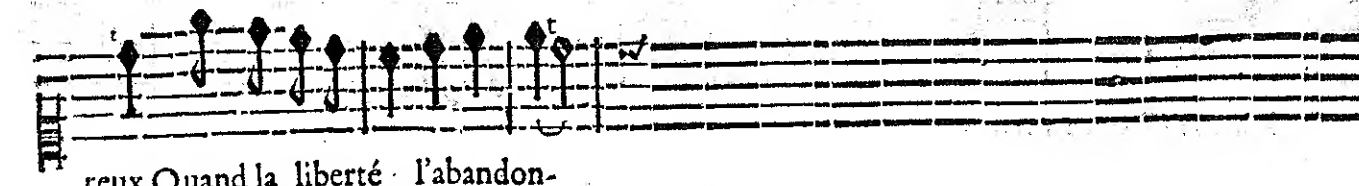
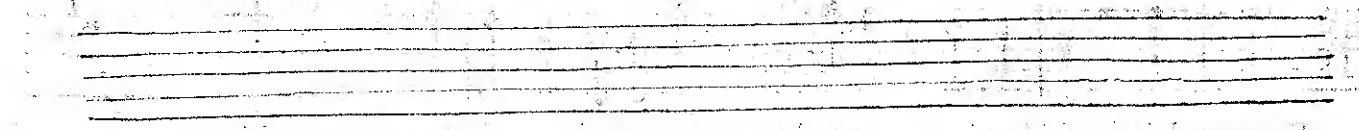
## ARMIDE TRAGÉDIE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

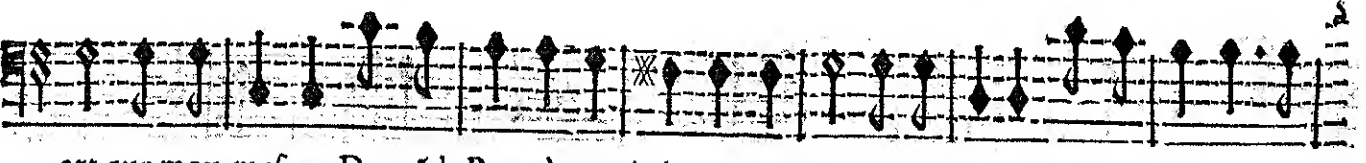
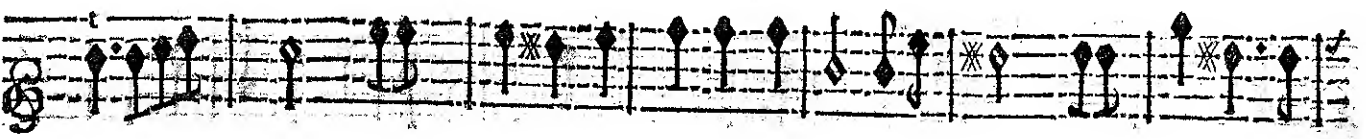


# ACTE PREMIER.

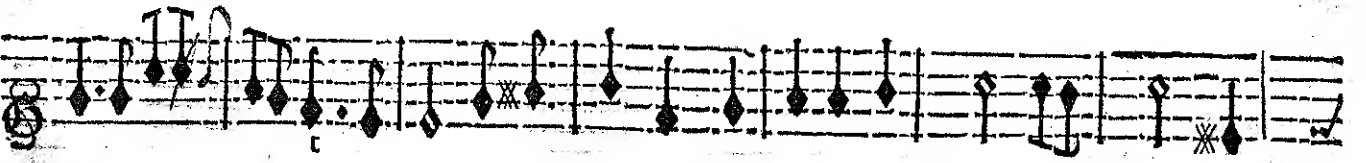
21



BASSE-CONTINUE.

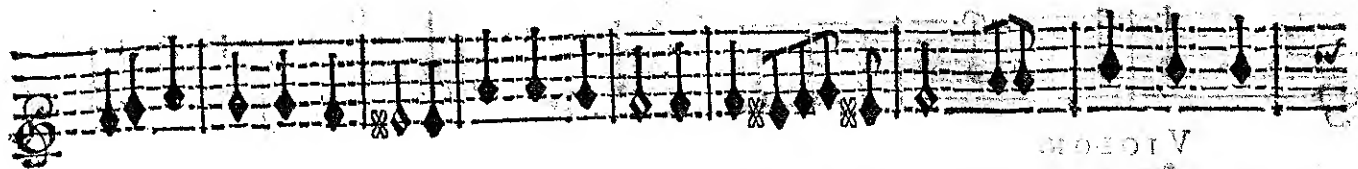
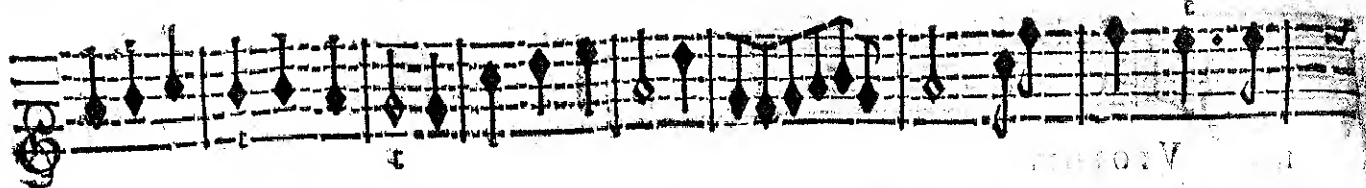


BASSE-CONTINUE.



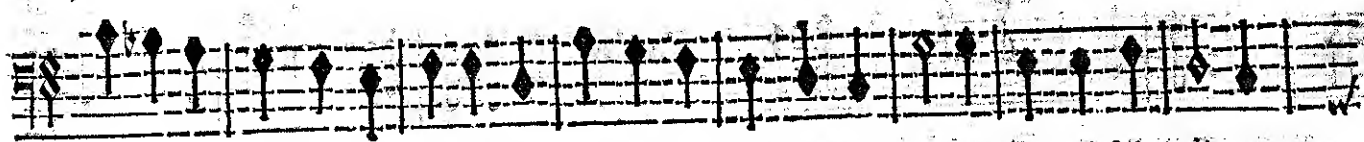
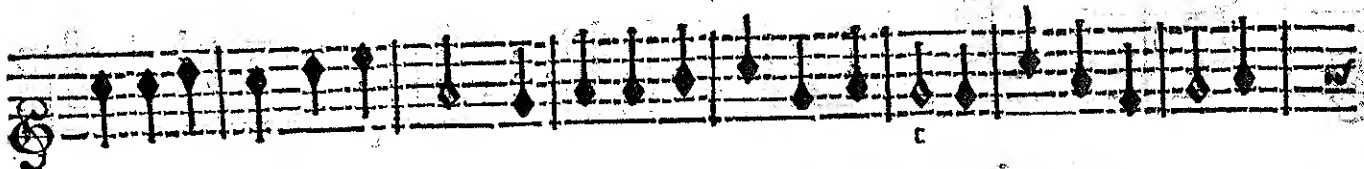
BASSE-CONTINUE.

# ARMIDE, TRAGÉDIE.



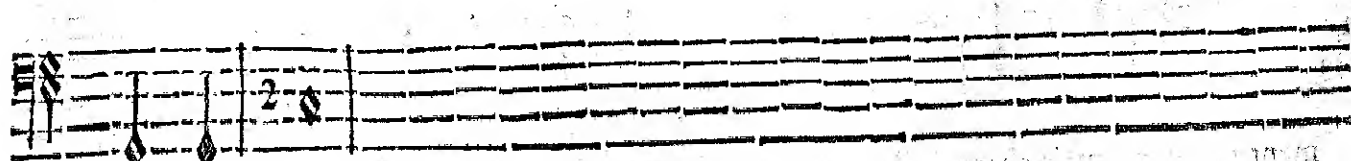
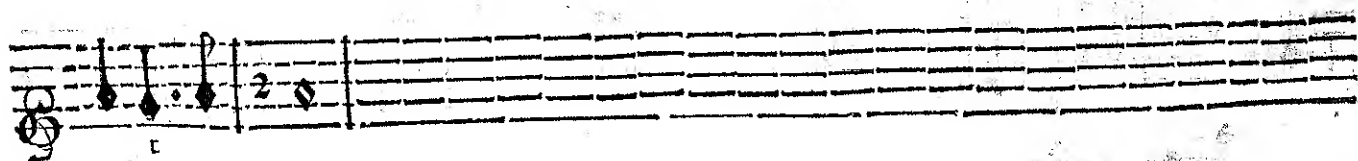
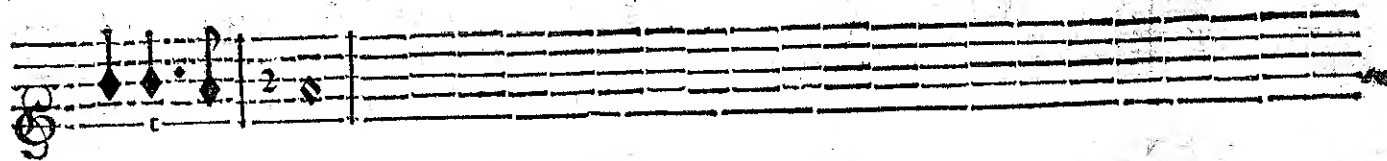
vec un Espoux que l'on ayme, Et qui soit digne d'estre aymé ? Pouvez-vous mieux goû-

BASSE-CONTINUE.

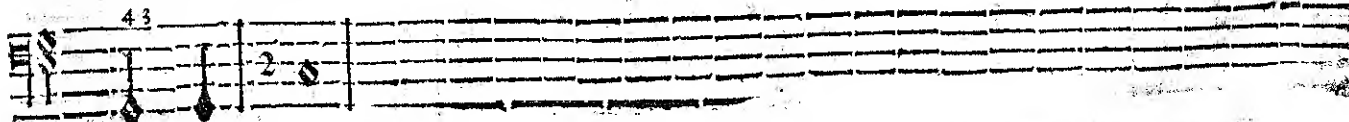


ter vostre bon-heur extrême Qu'avec un Espoux que l'on ayme, Et qui soit digne

BASSE-CONTINUE.



d'estre ai- mé.



BASSE-CONTINUE.



Contre mes ennemis à mon gré je déchaîne Le noir Empire des Enfers, L'Amour



BASSE-CONTINUE.



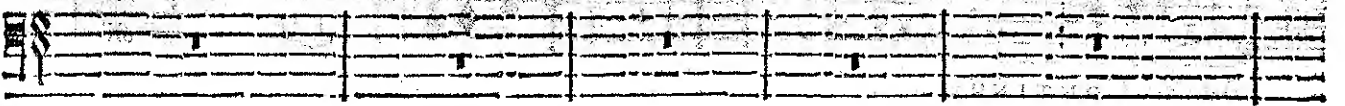
met des Rois dans mes fers, Je suis de mille Amants Maîtresse souveraine, Mais je



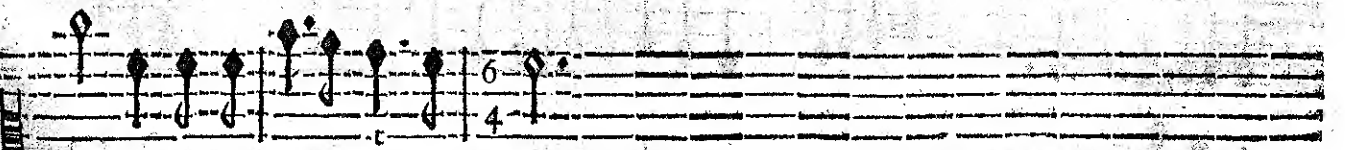
BASSE-CONTINUE.



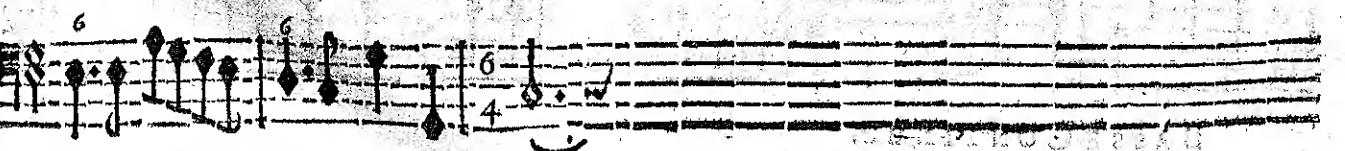
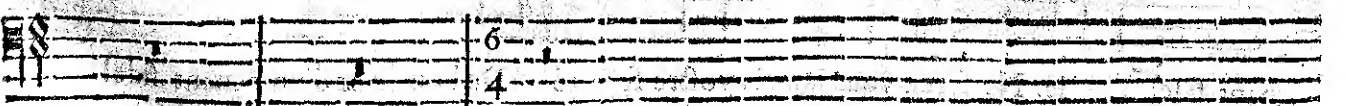
faits mon pl<sup>9</sup> grand bon-heur D'estre maîtresse de mon cœur. Mais je fais mon plus grād bon-



BASSE-CONTINUE.



heur D'estre maîtresse de mon cœur.



BASSE-CONTINUE.

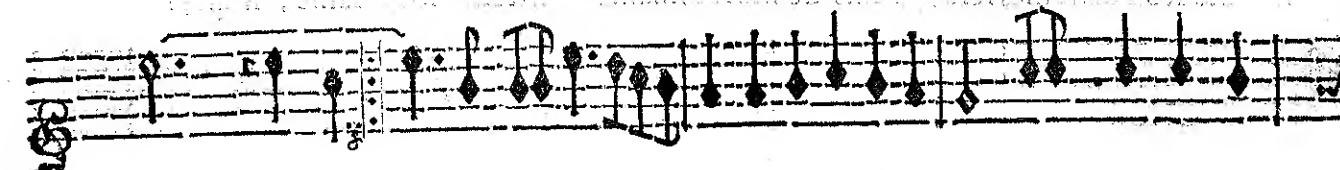
# ARMIDE, TRAGÉDIE.



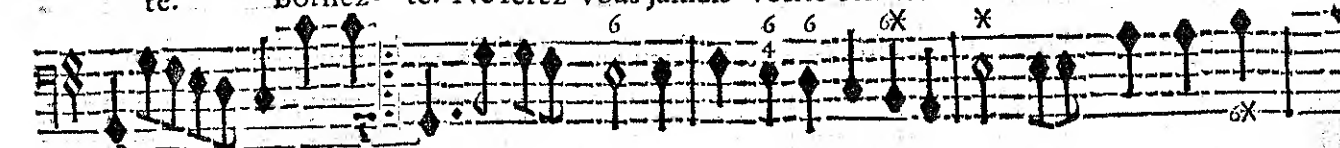
Bornez-vous vos desirs à la gloire cruelle Des maux que fait vostre beau-



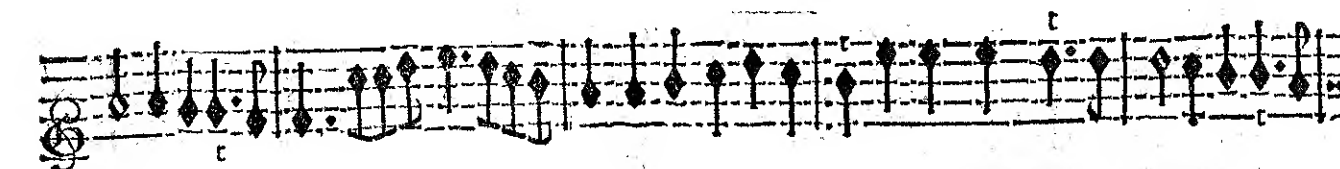
BASSE-CONTINUE.



té. Bornez- té. Ne ferez-vous jamais vostre felicité Du bon-heur d'un A-



BASSE-CONTINUE.



mant fidel- le. Ne ferez-vous jamais vostre felicité Du bon-heur d'un Amant fidel-



BASSE-CONTINUE.

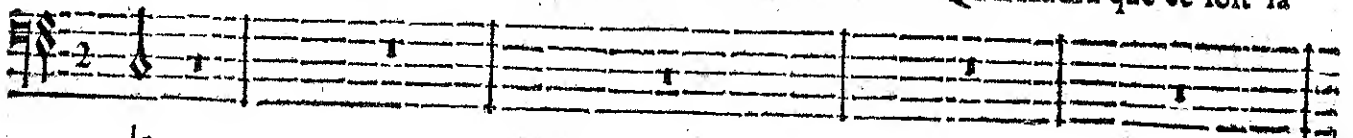


# ACTE PREMIER.

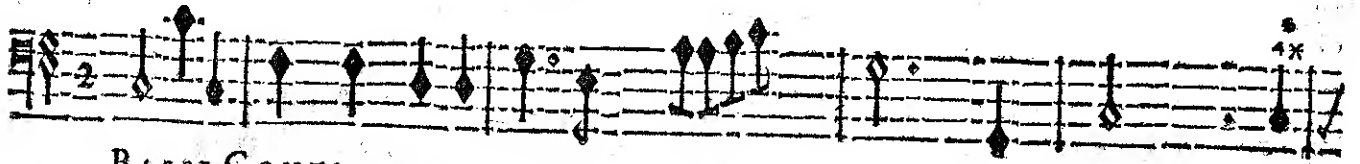
23



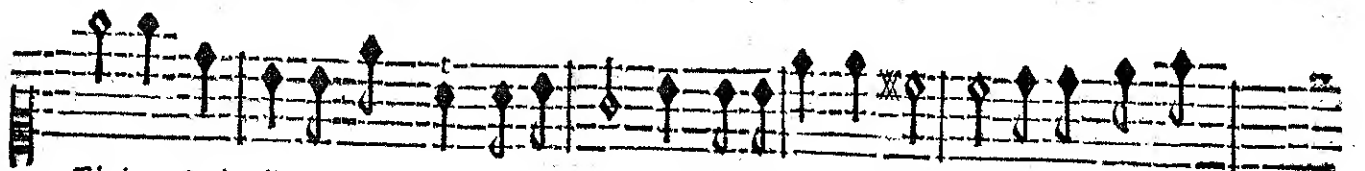
Si je doy m'engager un jour, Au moins vous devez croire Qu'il faudra que ce soit la



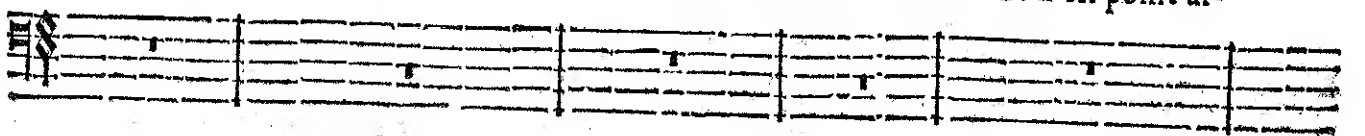
le.



BASSE-CONTINUE.



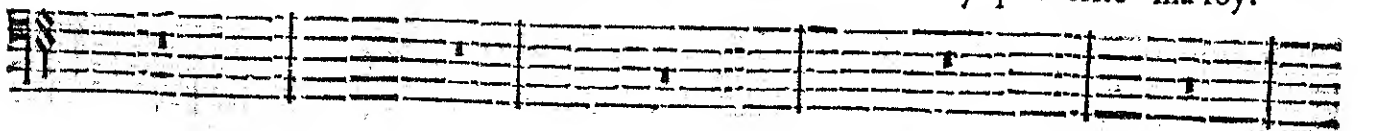
Gloire Qui livre mon cœur à l'Amour. Pour devenir mon Maistre Ce n'est point af-



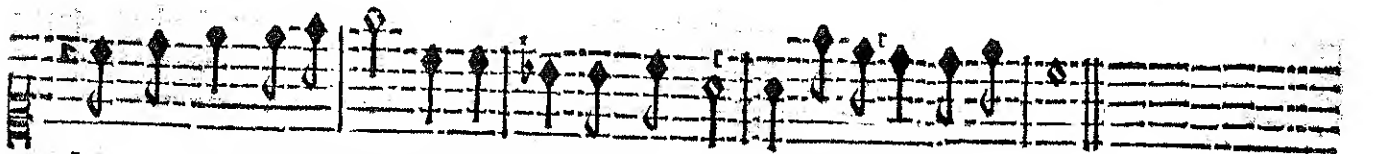
BASSE-CONTINUE.



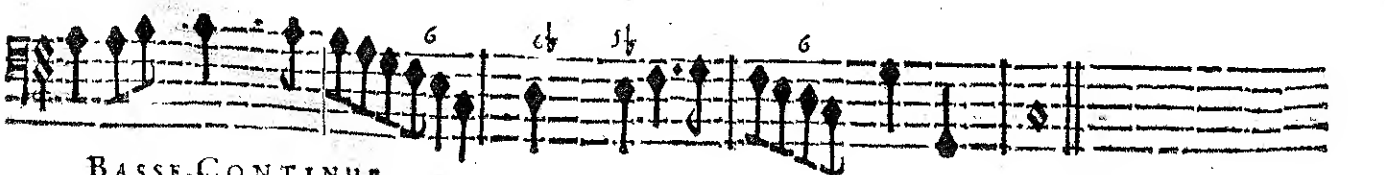
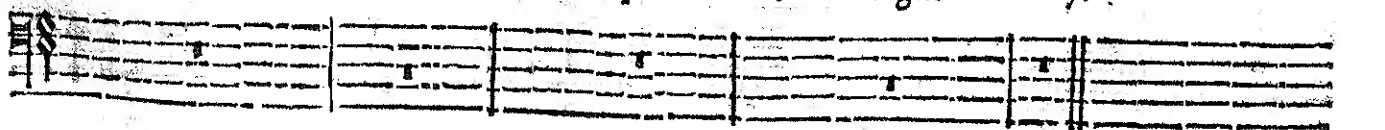
fez d'estre Roy. Ce fera la valeur qui me fera connoistre Celuy qui merite ma foy.



BASSE-CONTINUE.



Le Vainqueur de Renaud, si quelqu'un le peut estre, Sera digne de moy.



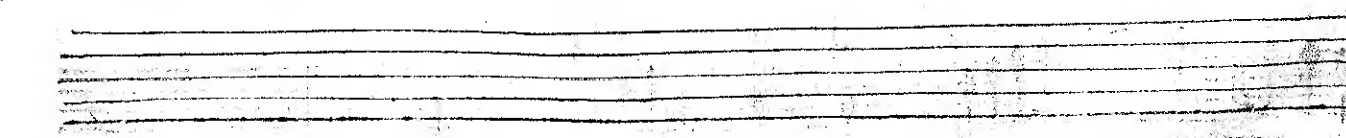
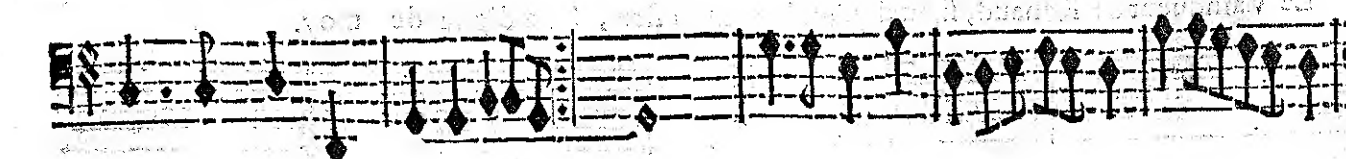
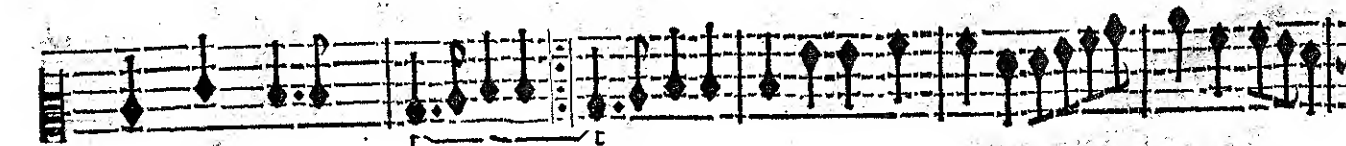
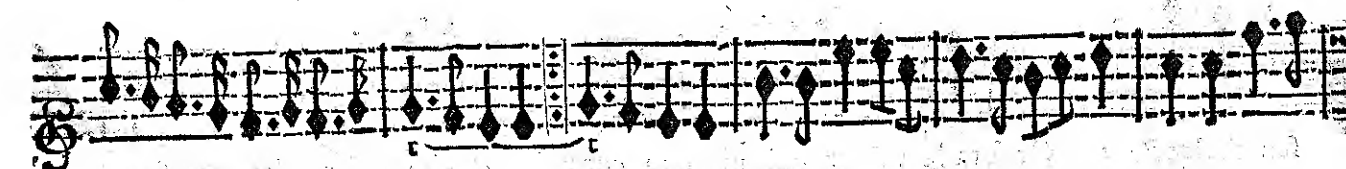
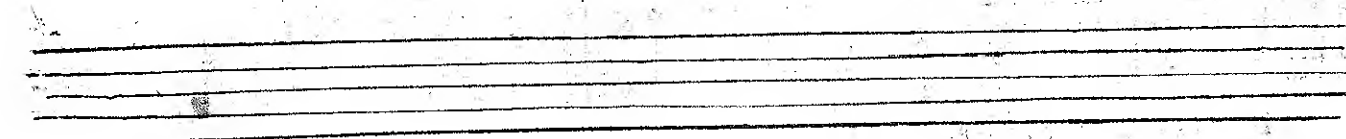
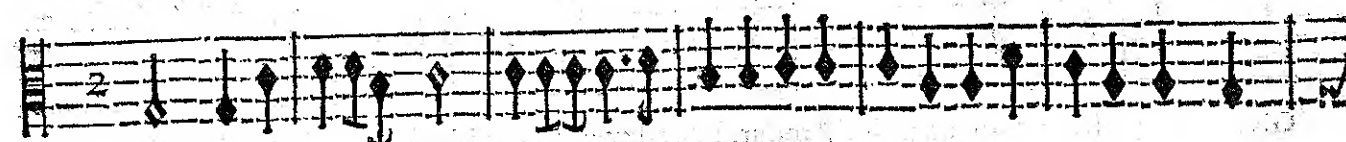
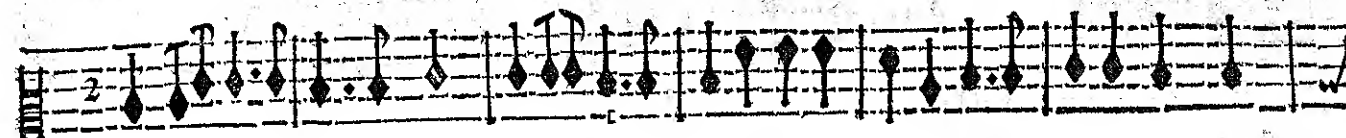
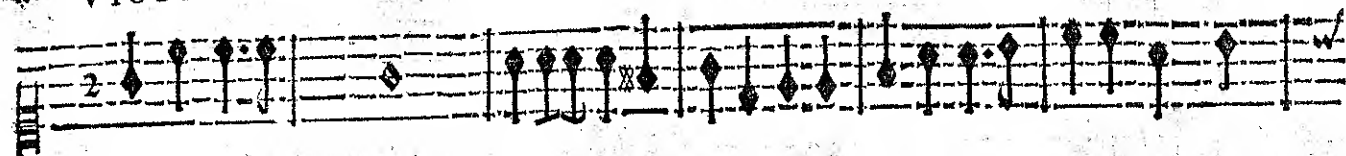
BASSE-CONTINUE.

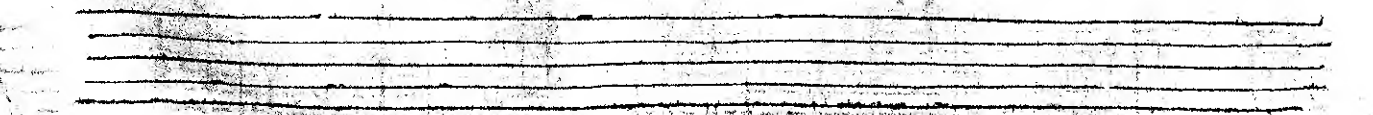
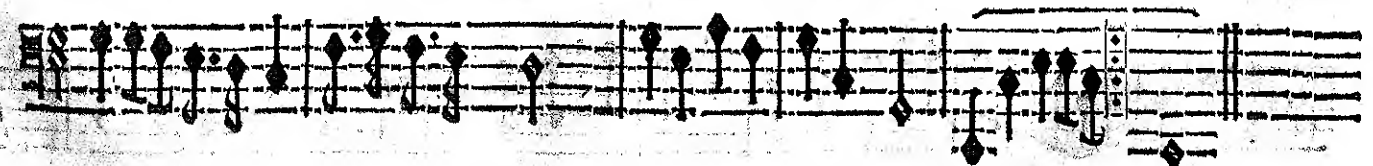
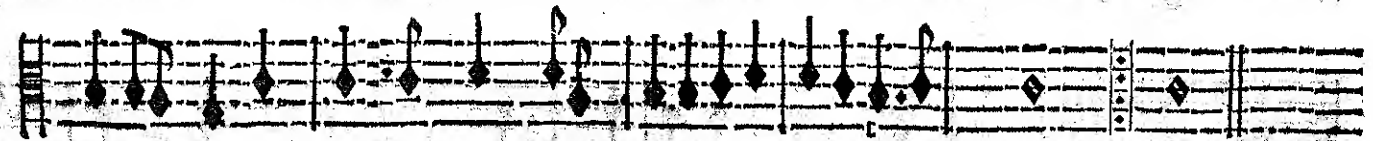
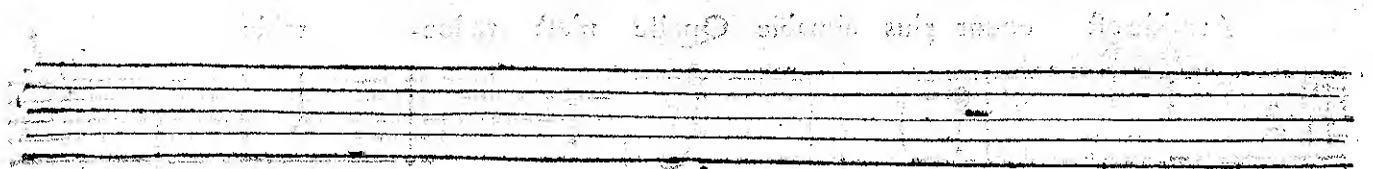
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VIOLONS.

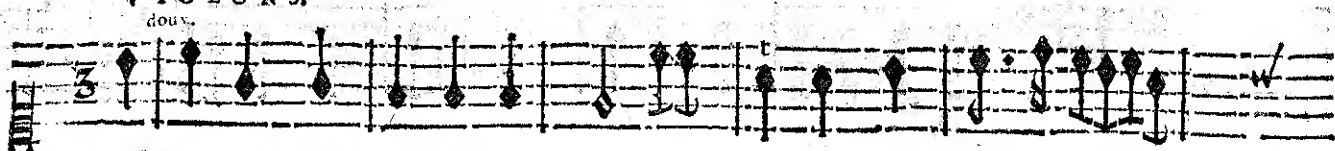




# ARMIDE TRAGEDIE, HIDRAOT.



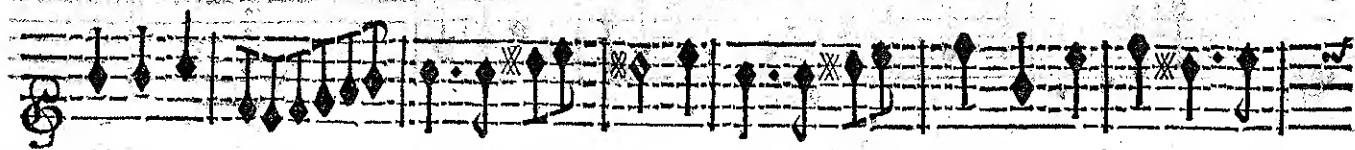
VIOLONS.



Armide est encor plus aimable Quelle n'est redou- table.



BASSE-CONTINUE.



Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux



BASSE-CONTINUE.

# ACTE PREMIER.

29

yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>s</sup> forts s<sup>o</sup>nt ceux de ses beaux

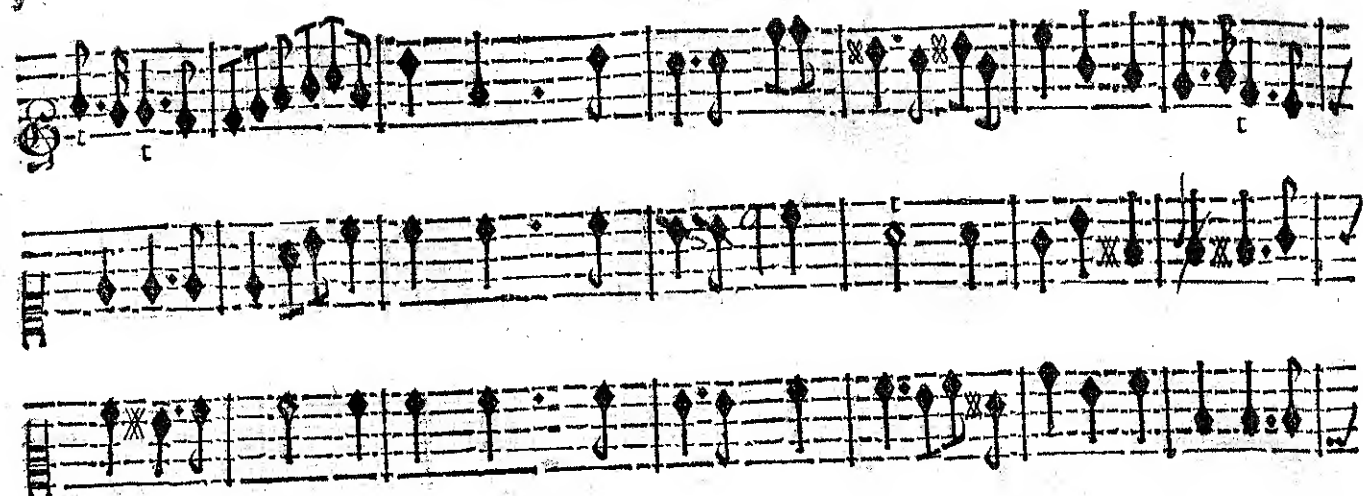
BASSE-CONTINUE.

yeux. Elle n'a pas besoin d'employer l'art terrible Qui fait quand il luy plaist faire ar-

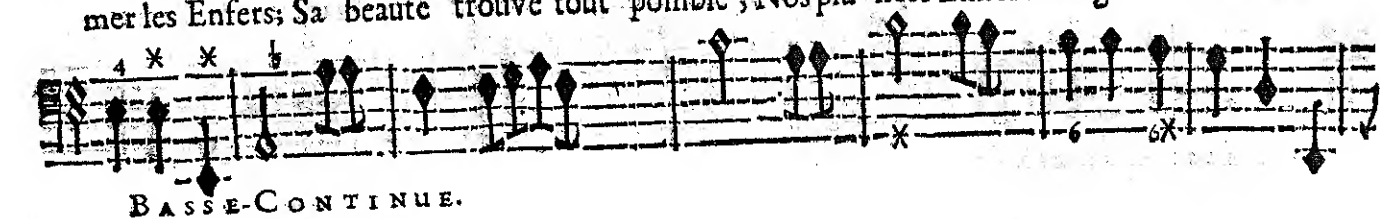
BASSE-CONTINUE.



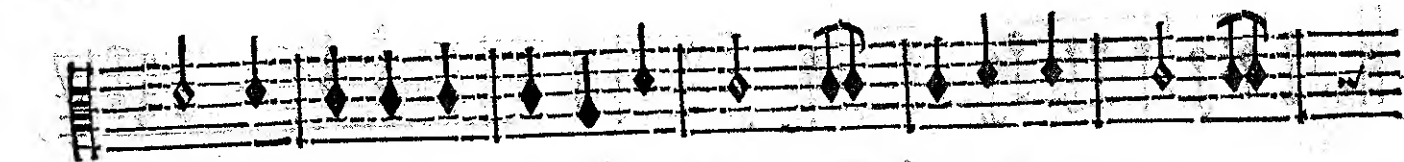
# ARMIDE, TRAGEDIE.



mer les Enfers; Sa beauté trouve tout possible, Nos plu<sup>r</sup> fiers Ennemis gemissent dans les



BASSE-CONTINUE.



fers. Armide est en- cor plus aymable Qu'elle n'est redou- ta- ble.



BASSE-CONTINUE.



Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux yeux.

BASSE-CONTINUE.

yeux. Que son triom- phe est glorieux ! Ses charmes les pl° forts sont ceux de ses beaux yeux.

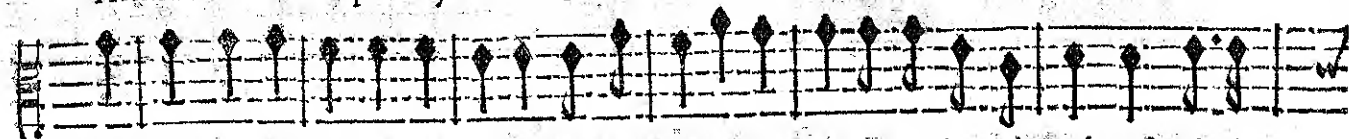
BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.

## CHOEURS.



Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-



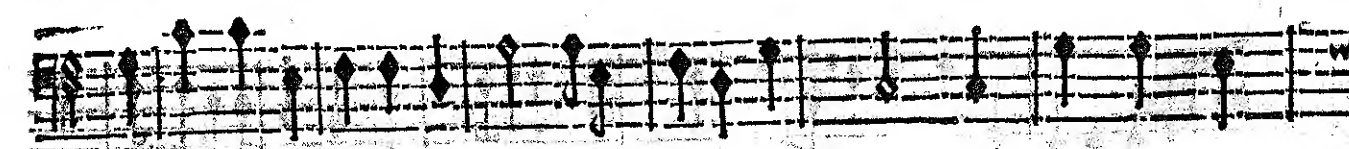
Armide est encor plus aymable Qu'elle n'est redoutable. Que son triomphe est glori-



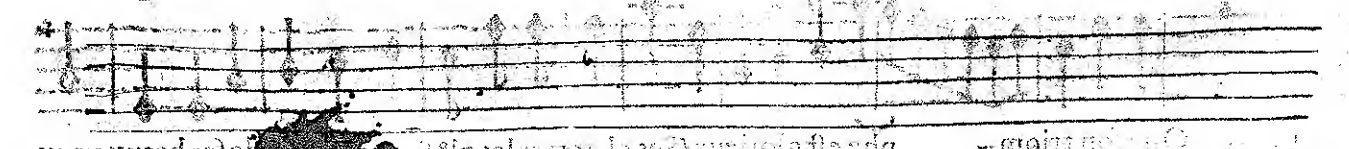
Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

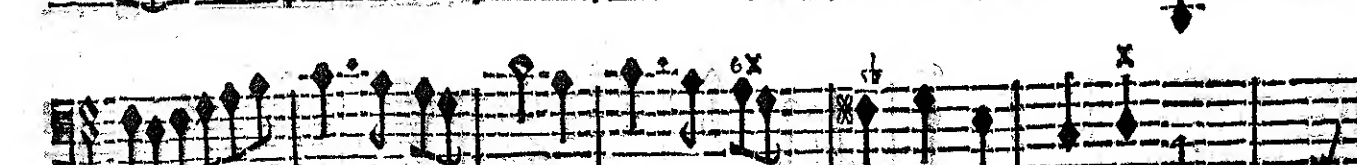
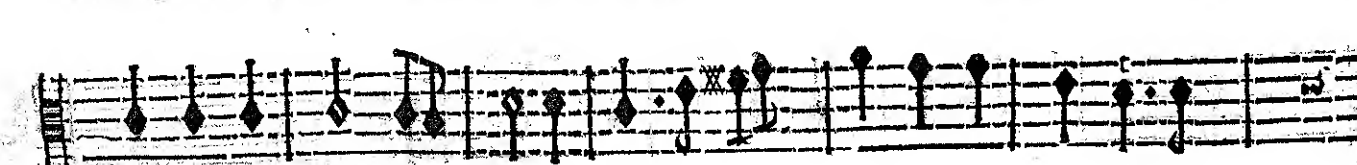
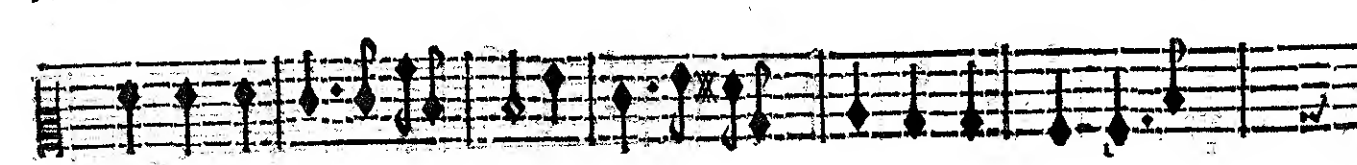
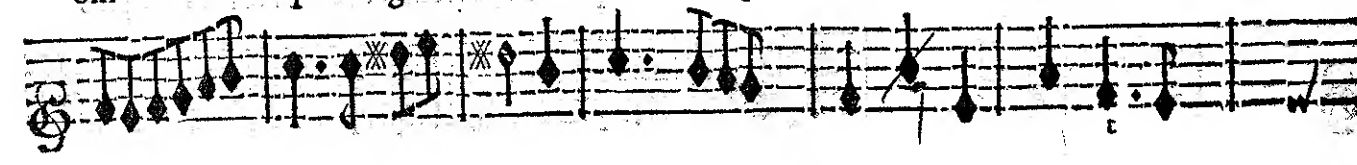
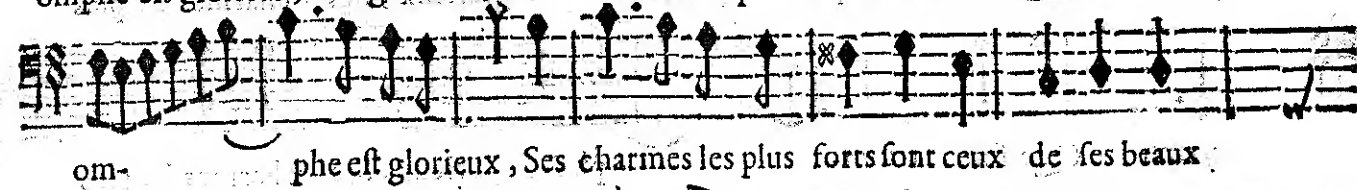
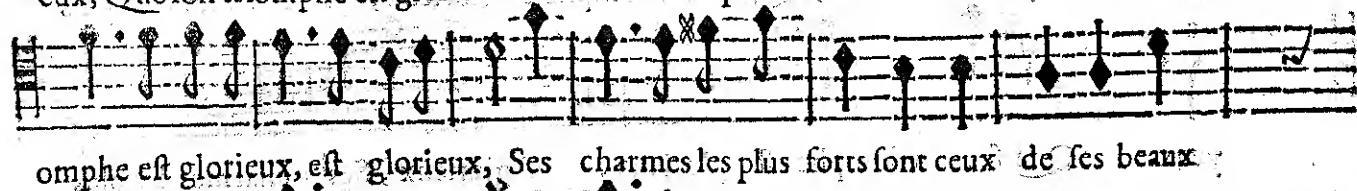
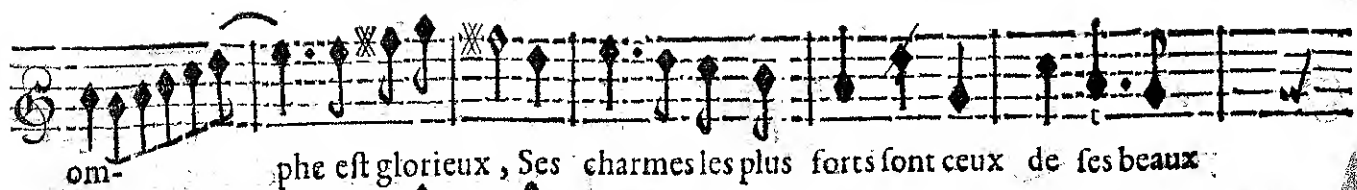


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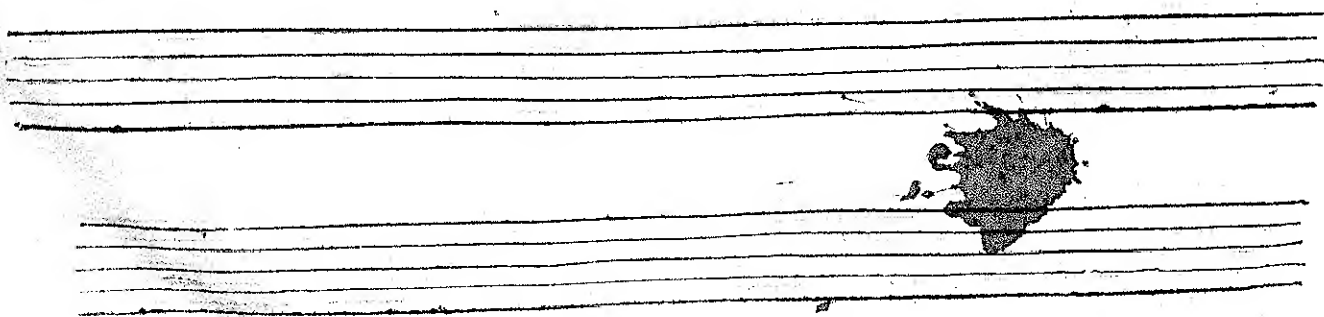


## BASSE-CONTINUE.





BASSE-CONTINUE.



yeux. Que son triom- phe est glorieux, Ses charmes les plus

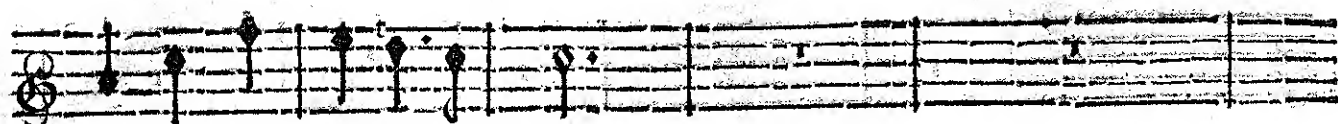
yeux. Que son triomphe est glorieux, Que son triomphe est glorieux, Ses charmes les plus

yeux. Que son triomphe est glorieux, est glorieux, Ses charmes les plus

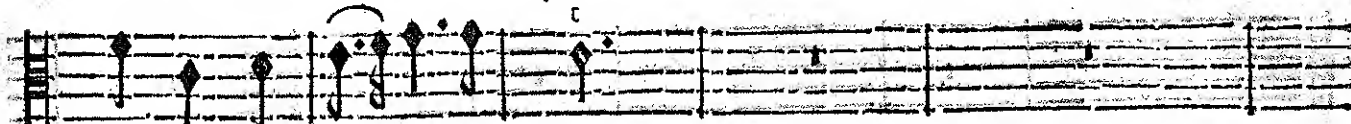
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BASSE CONTINUE.

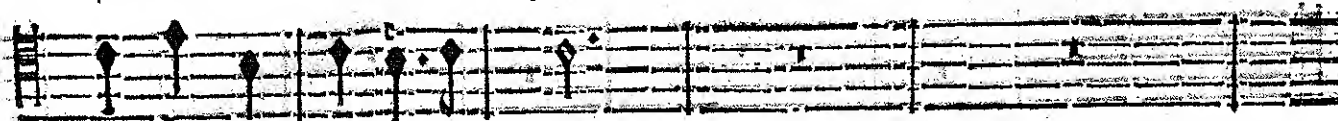




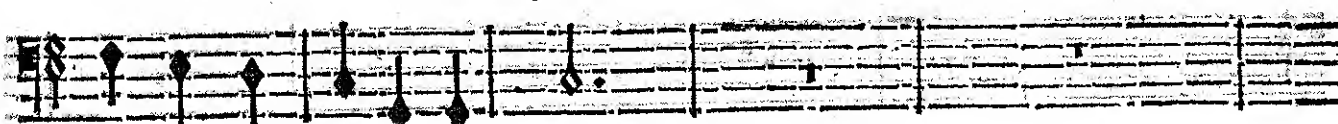
forts sont ceux de ses beaux yeux.



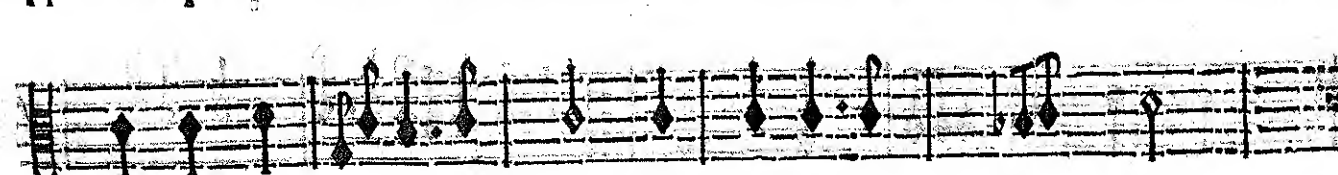
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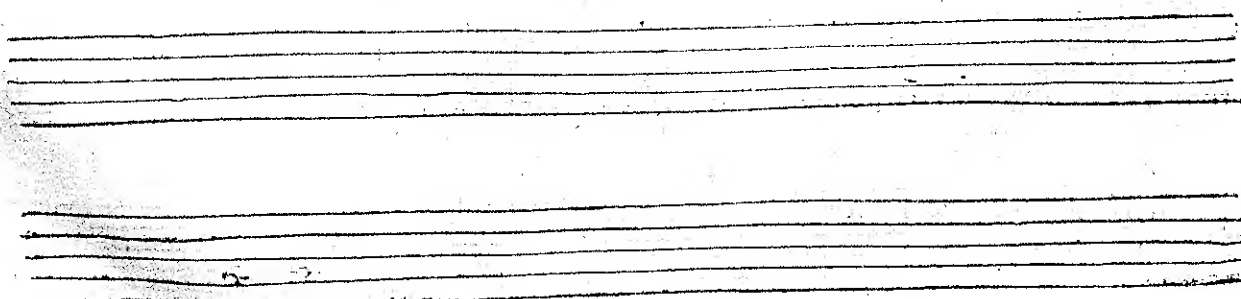
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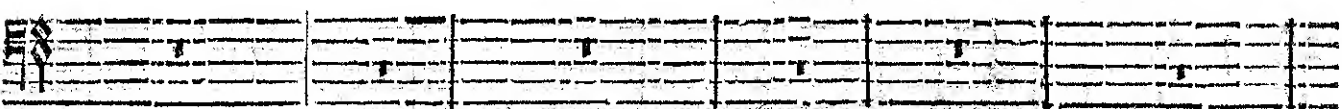
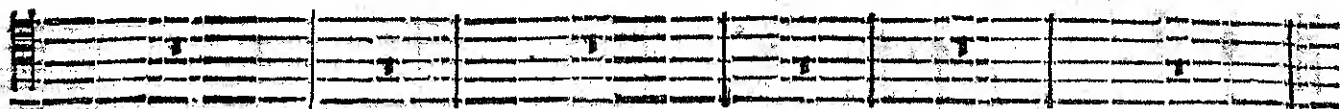
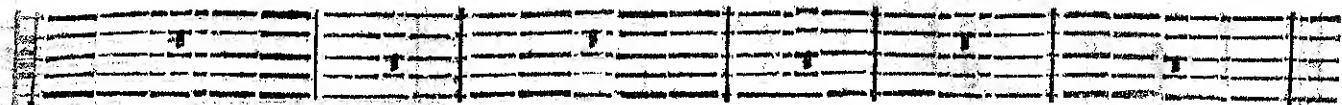
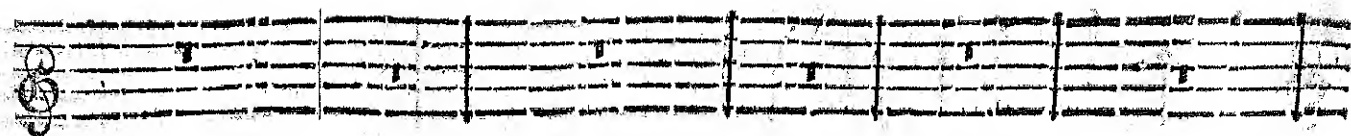


BASSE-CONTINUE.



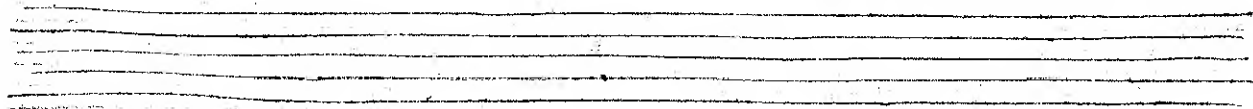


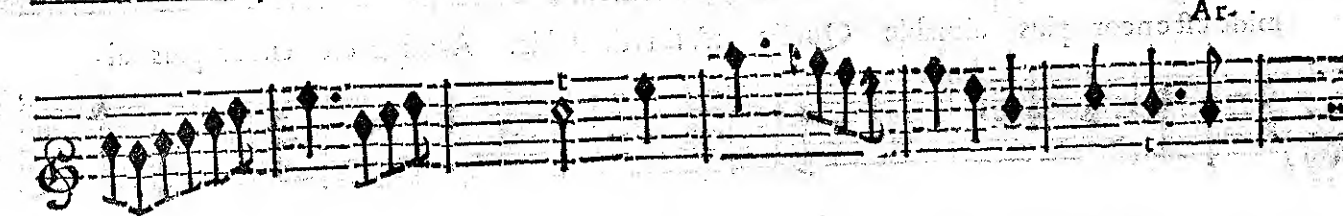
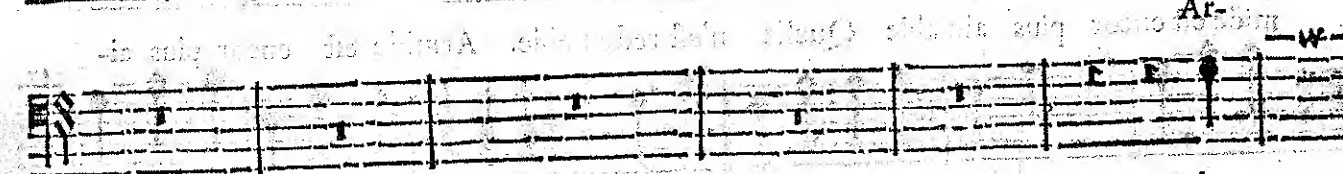
## ARMIDE TRAGEDIE



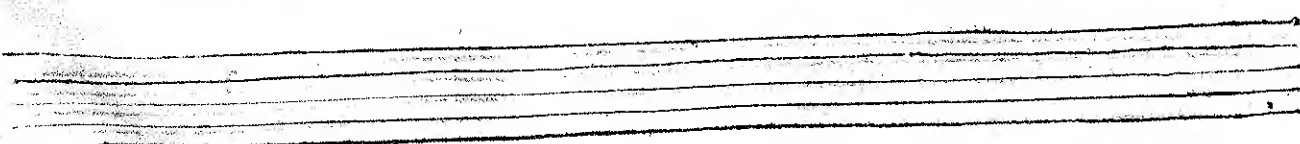
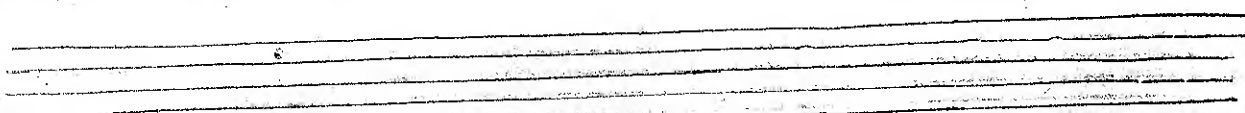
BASSE-CONTINUE.

ЛЕНИН ОДЕССА





BASSE-CONTINUE.





Armide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



Armide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



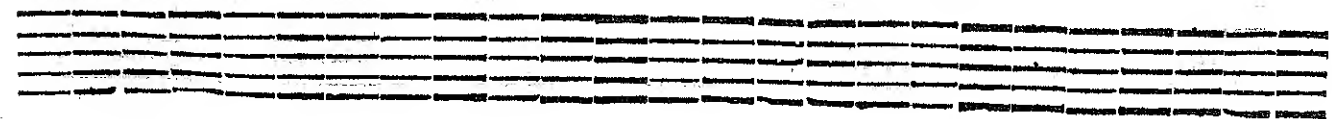
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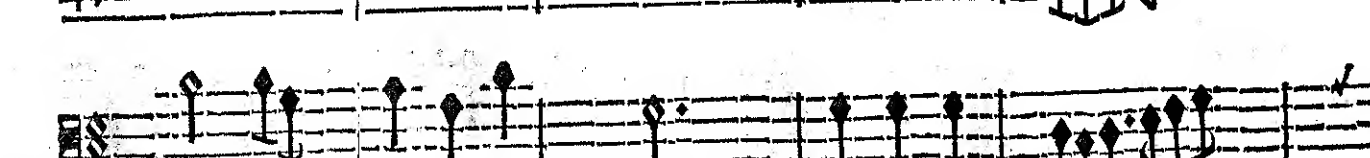
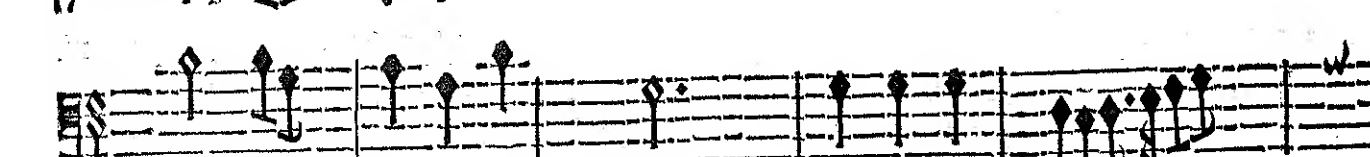
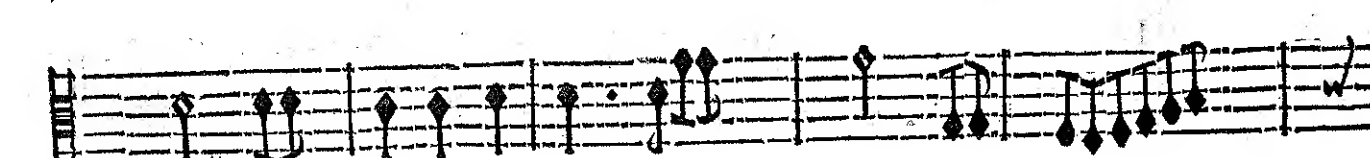
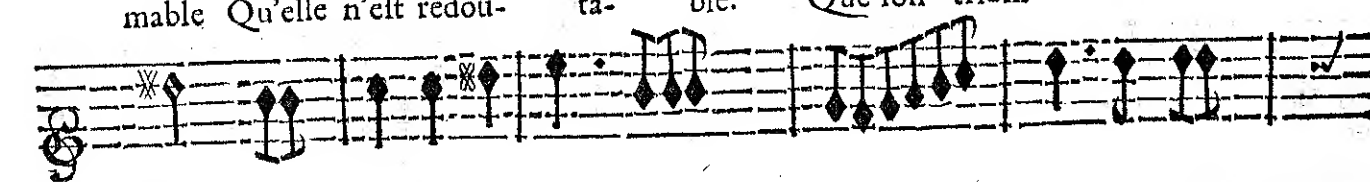
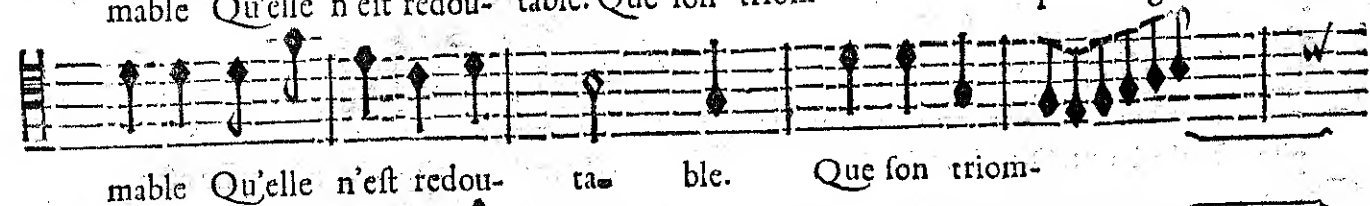
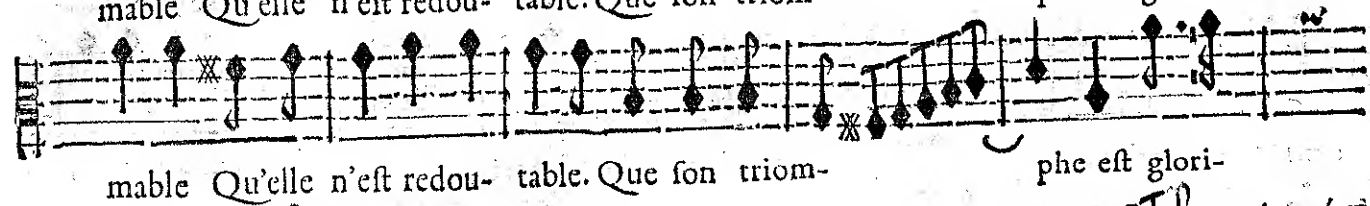
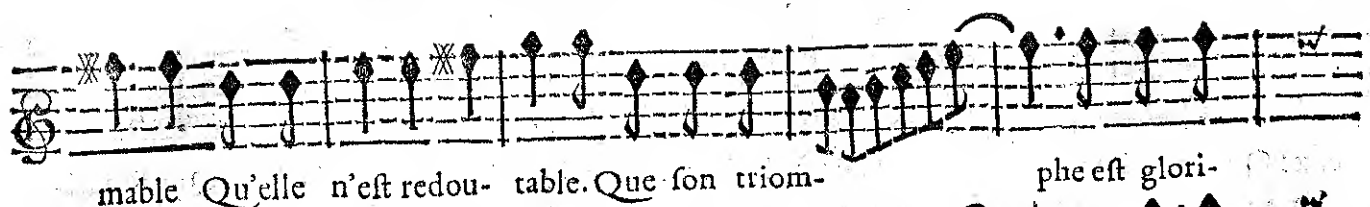


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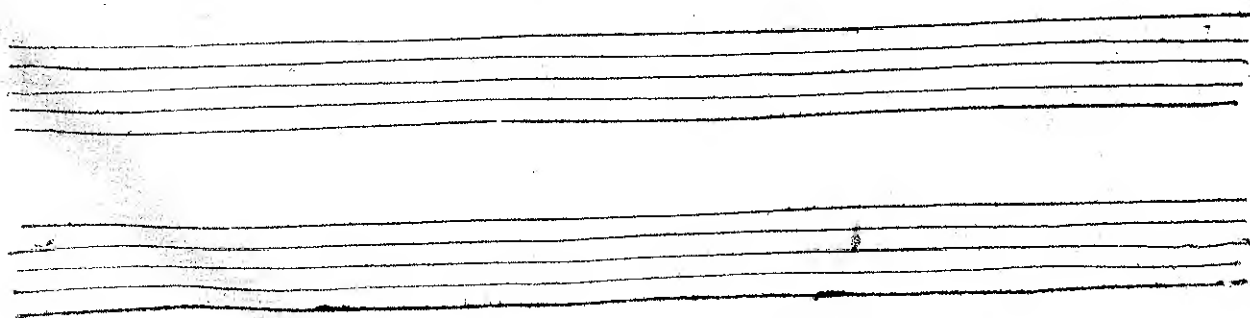


BASSE-CONTINUE.





BASSE-CONTINUE.





# ARMIDE TRAGEDIE.

eux! Que son triom- phe est glorieux! Que son triomphe est glorieux! Que son tri-

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phe est glorieux! Que son triom- phe est glorieux! Que son triomphe est glori-

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omphe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



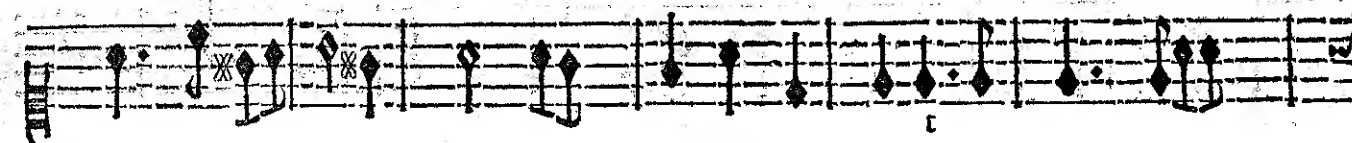
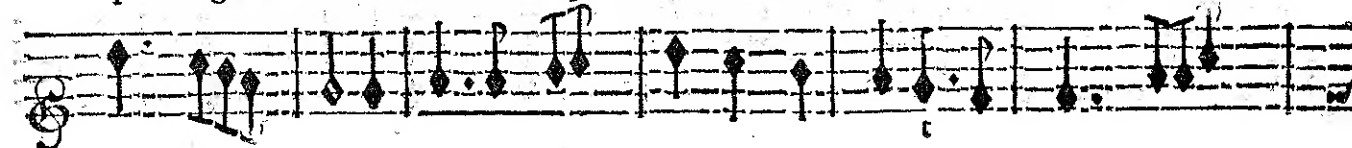
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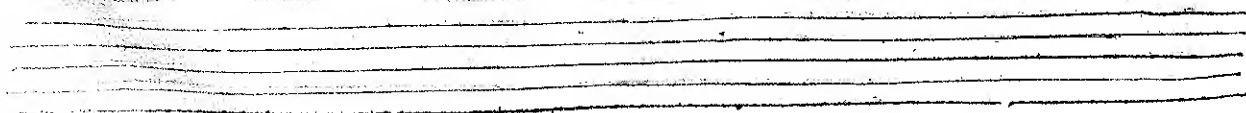
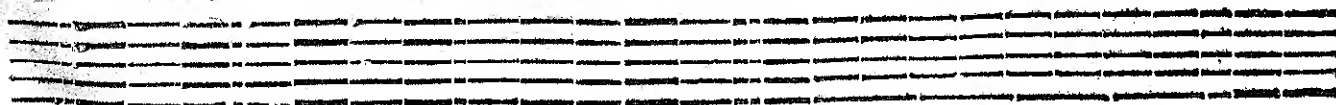
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



BASSE-CONTINUE.



om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux

omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

BASSE-CONTINUE.



yeux. Que son triom- phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux.



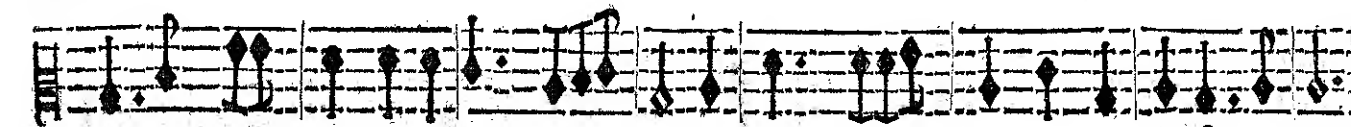
yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl<sup>s</sup> forts sont ceux de ses beaux yeux.



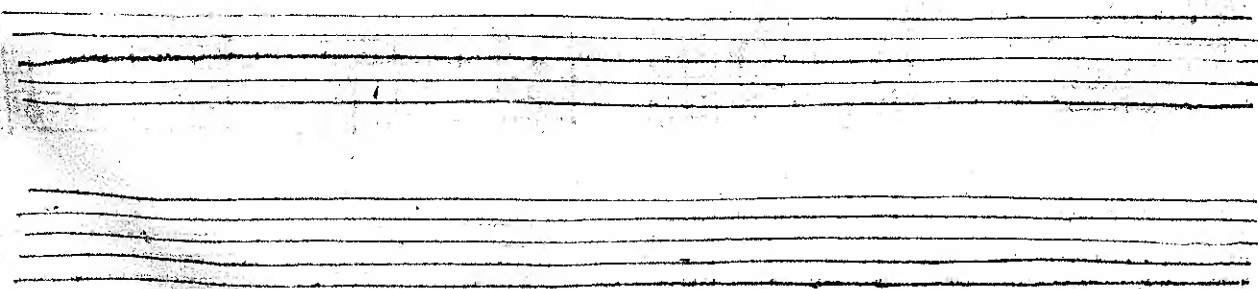
yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl<sup>s</sup> forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>s</sup> forts sont ceux de ses beaux yeux.



BASSE-CONTINUE.





*On joue le Rondeau deux fois.*

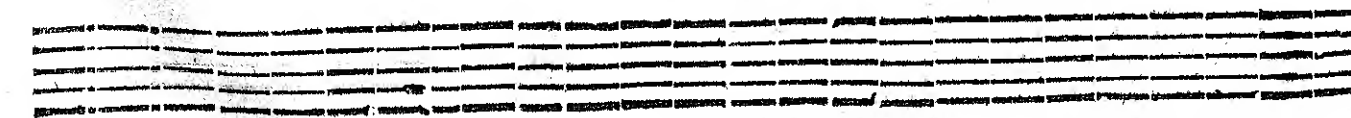
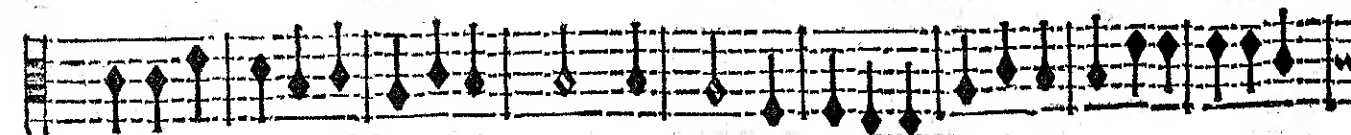
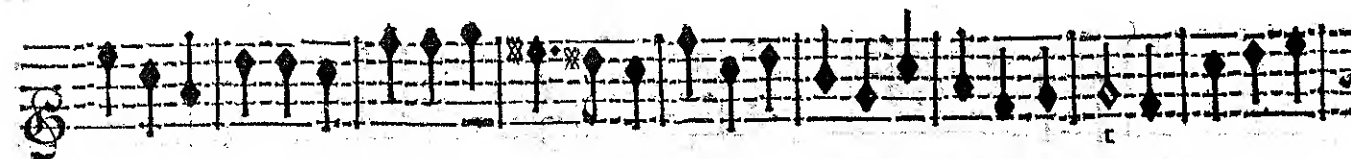
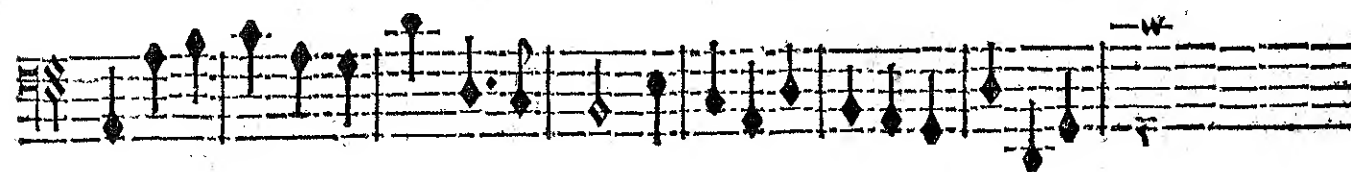
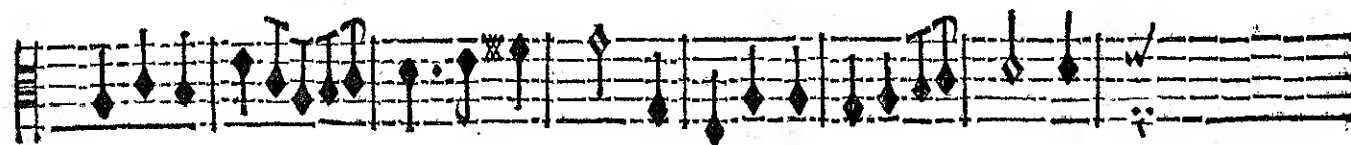
## RONDEAU.

The musical score is written for two voices or instruments. The first five staves represent the first melodic line, and the next six staves represent the second melodic line. The music is in 3/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. The notation includes clefs, key signatures, and dynamic markings.

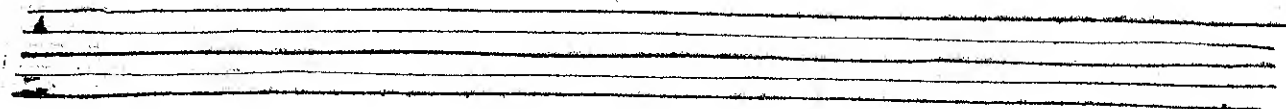
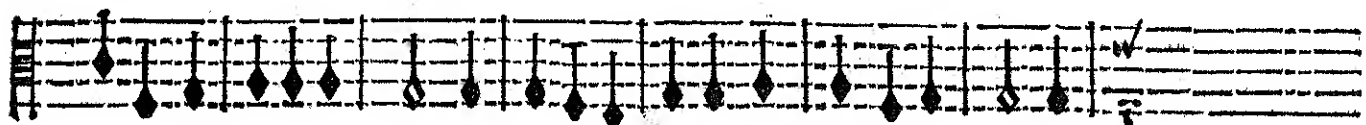
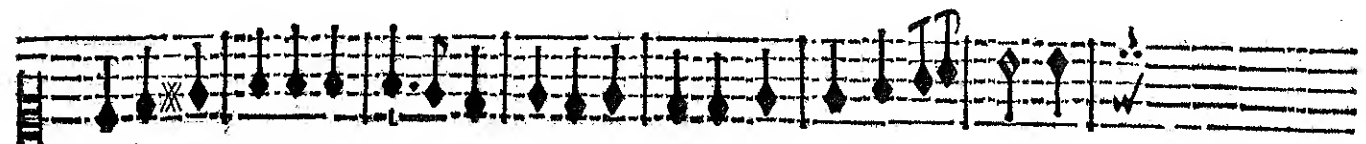
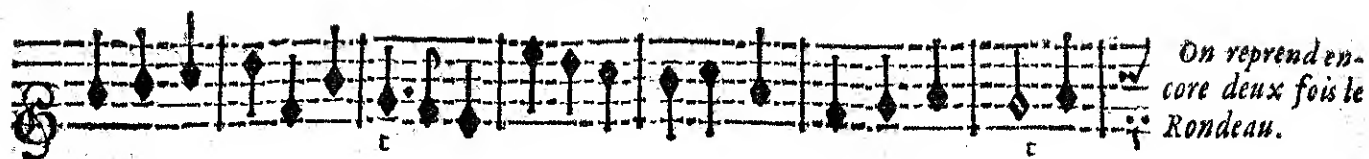
# ACTE PREMIER

43

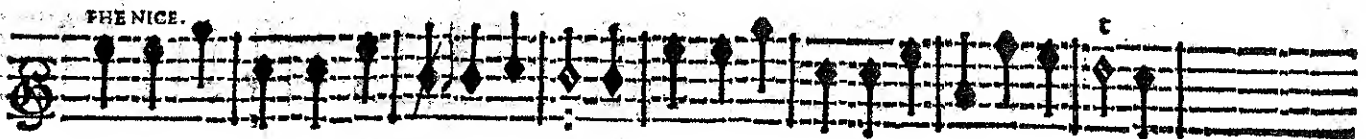
On reprend le  
Rondeau deux  
fois, & on préd  
ce qui suit.



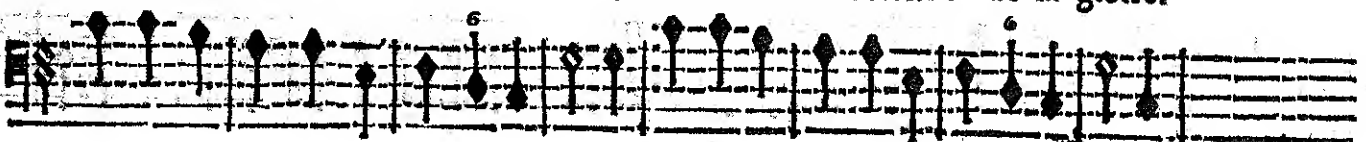
## ARMIDE, TRAGÉDIE



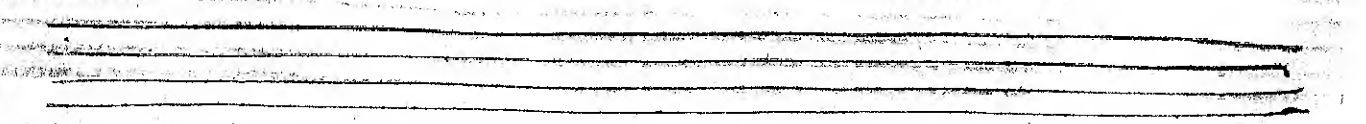
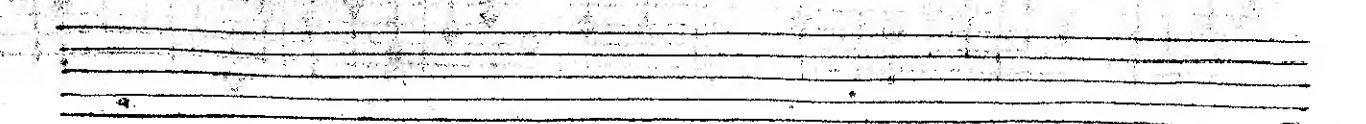
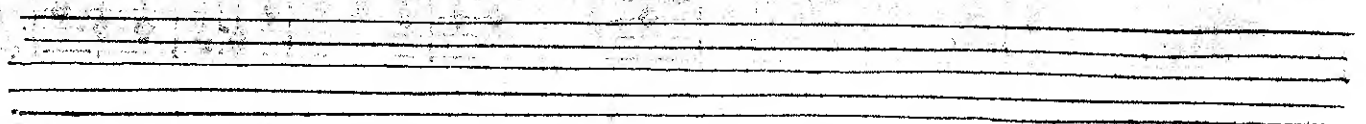
PHÉNICE.



Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



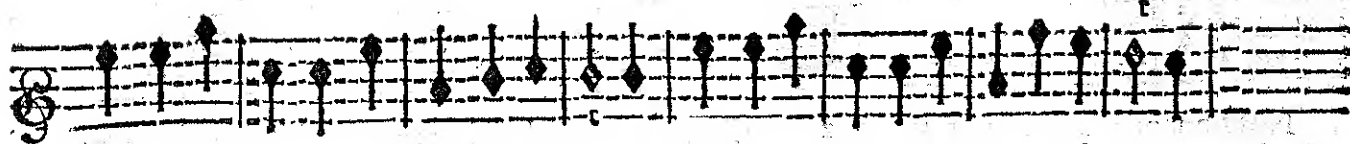
BASSE-CONTINUE.



# ACTE PREMIER.

47

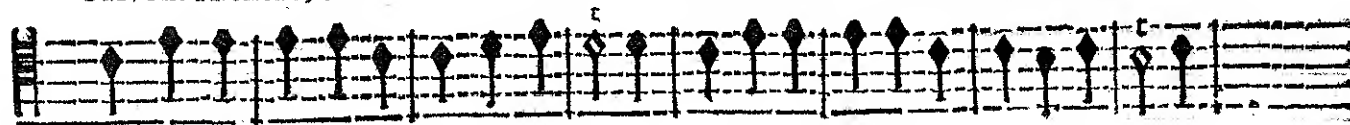
## CHOEURS EN RONDEAU.



Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



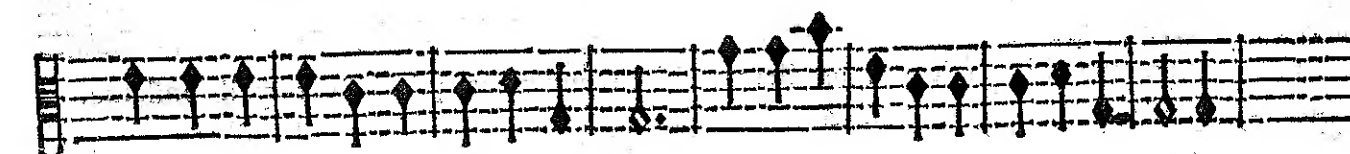
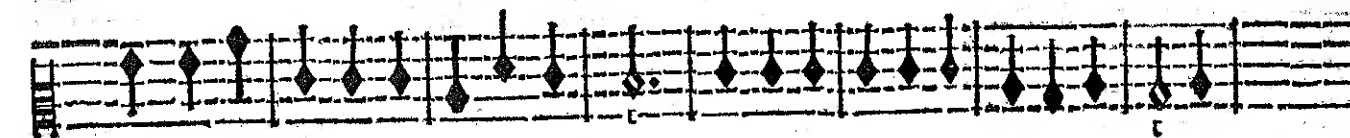
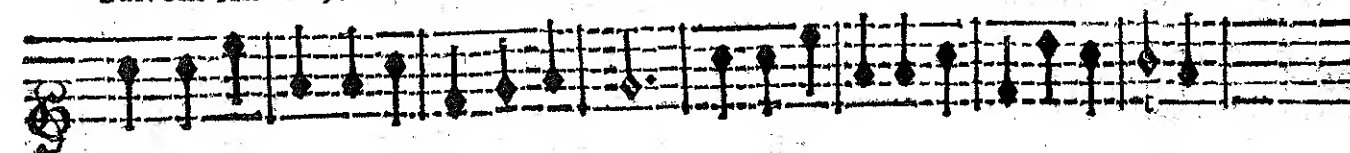
Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



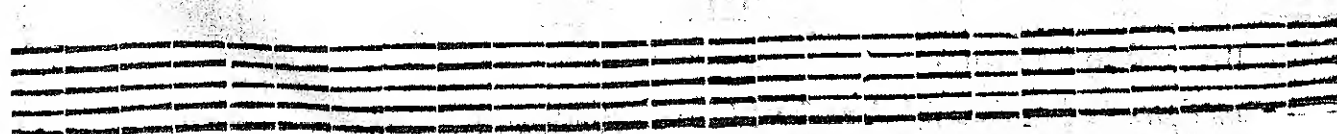
Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



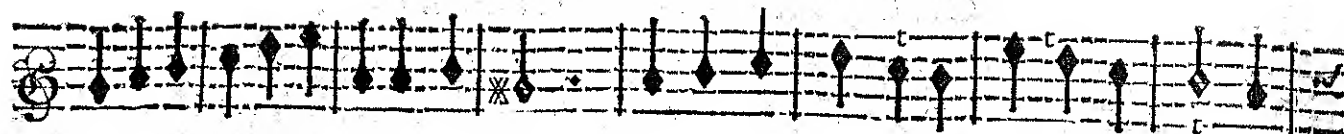
## BASSE-CONTINUE.





## ARMIDE, TRAGÉDIE

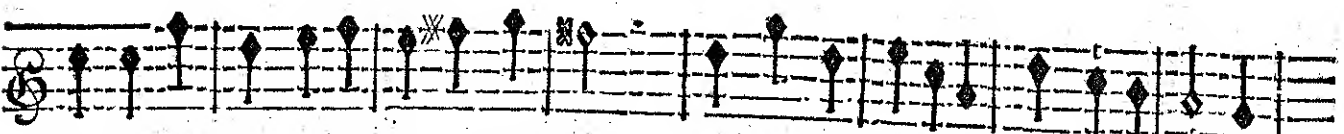
PHENICE.



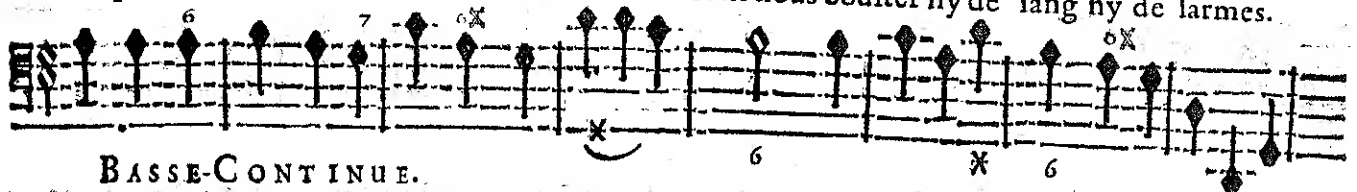
Nos Ennemis affoiblis & troublez N'estendront plus le progres de leurs armes;



BASSE-CONTINUE-



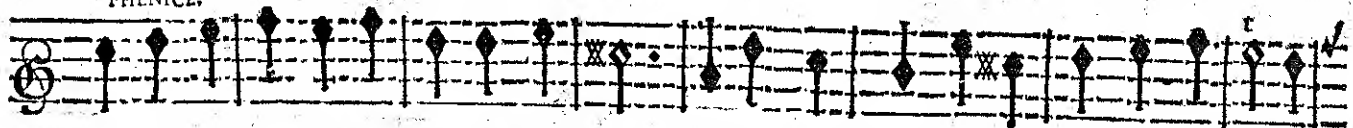
Ah/quel bonheur! nos desirs sont comblez Sans nous couster ny de sang ny de larmes.



BASSE-CONTINUE.

*On reprend deux fois le Chœur du Rondeau page 47.*

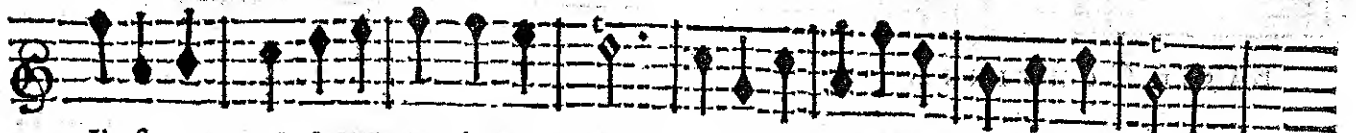
PHENICE.



L'ardent amour qui la fait en tous lieux S'attache aux cœurs qu'elle veut qu'il enflame.



BASSE-CONTINUE.



Il est content de regner dans ses yeux, Et n'ose encor passer jusqu'en son ame.



BASSE-CONTINUE.

*On reprend encore deux fois le mesme Chœur du Rondeau page 47.*

*Et l'on joue la Premiere Sarabande page 44. Et ensuite la Sarabande en bé mol page 49.*

# ACTE PREMIER.

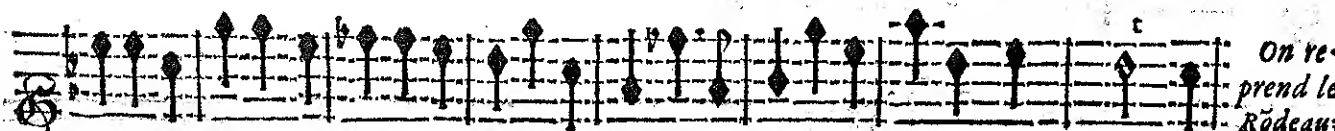
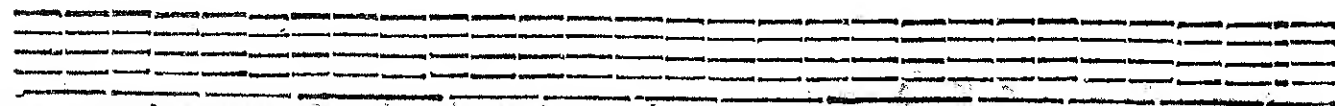
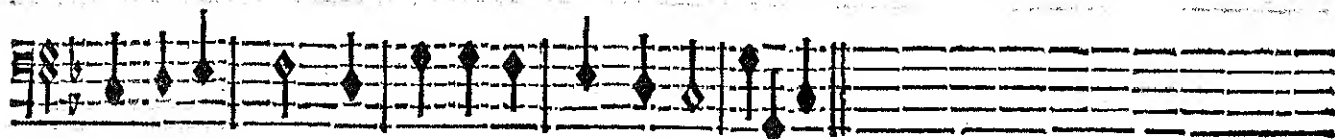
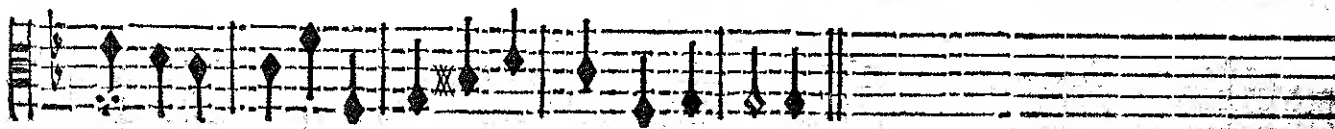
49

## SARABANDE.

*On joue toujours le Rondeau deux fois.*



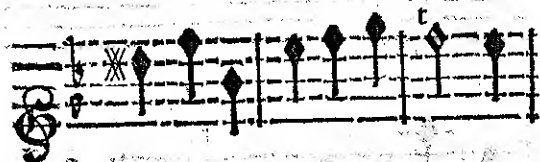
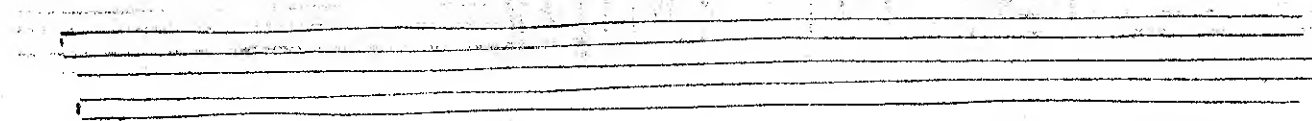
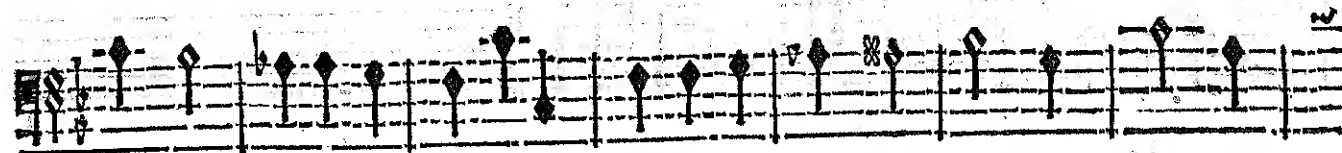
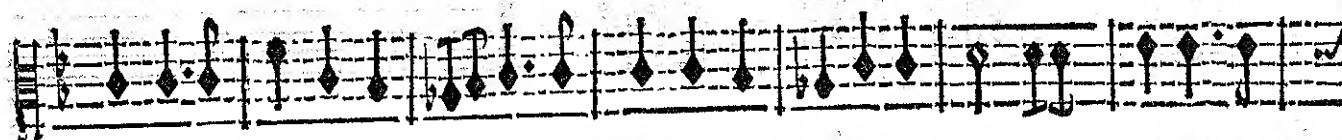
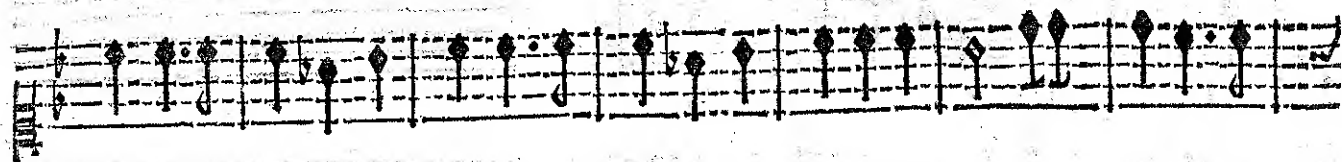
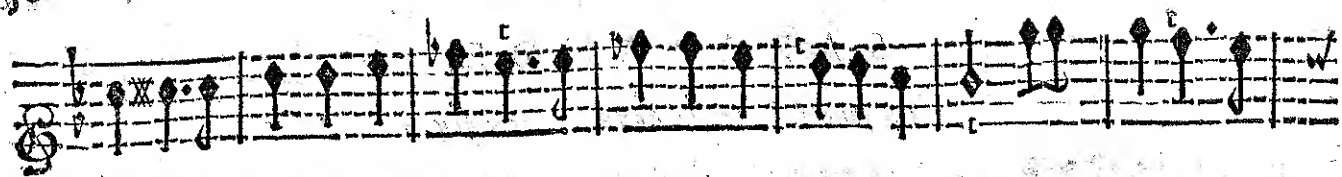
### RONDEAU.



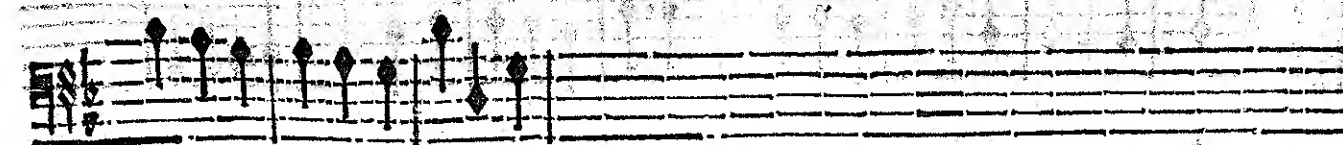
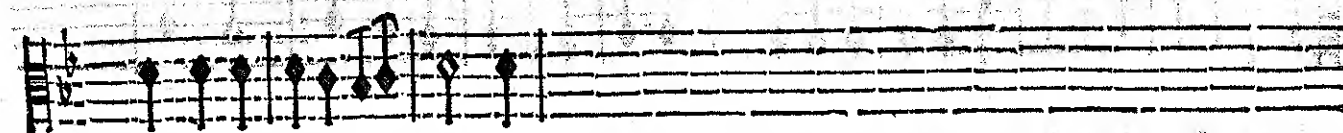
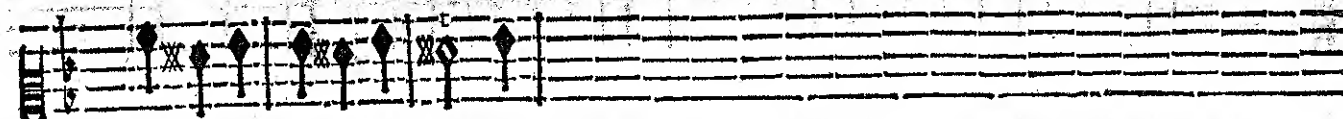
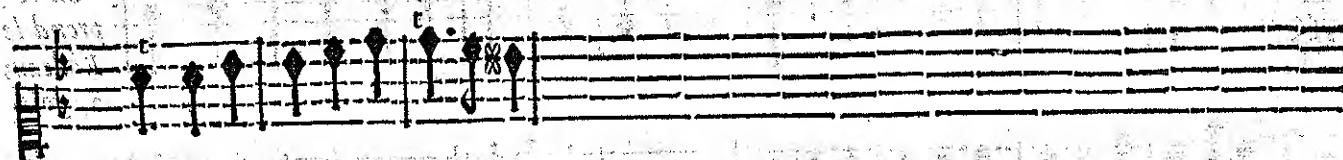
*On re-  
prend le  
Rondeau;  
2. fois.*



## ARMIDE, TRAGÉDIE.



*On reprend encore le Rondeau deux fois, puis on chante ce qui suit.*



SIDONIE.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



BASSE-CONTINUE.

CHOEUR EN RONDEAU.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



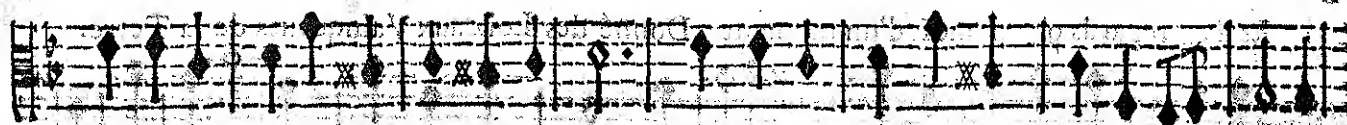
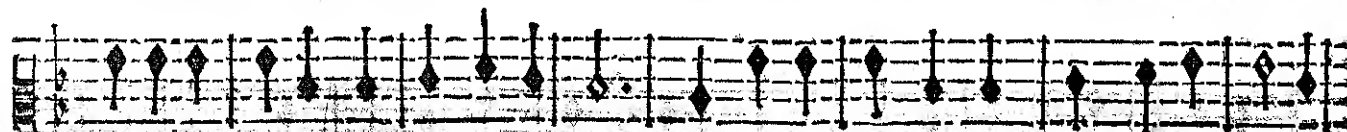
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



VIOLONS.



BASSE-CONTINUE.

Gij



## ARMIDE TRAGÉDIE.

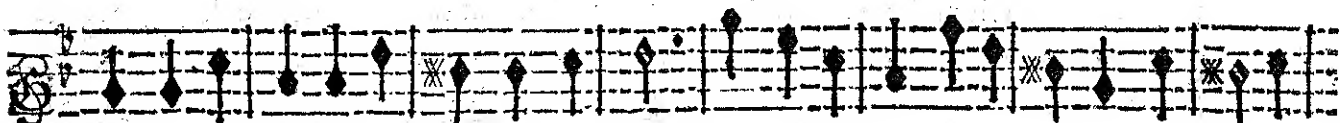
SIDONIE.



Nous n'avons point fait armer nos foldars : Sans leur fecours Armide est triomphante.



BASSE-CONTINUE.



Tout son pouvoir est dans ses doux appas ; Rien n'est si fort que sa beauté charmante.



BASSE-CONTINUE.

*On reprend deux fois le Chœur en Rondeau cy-dessus page 51.*

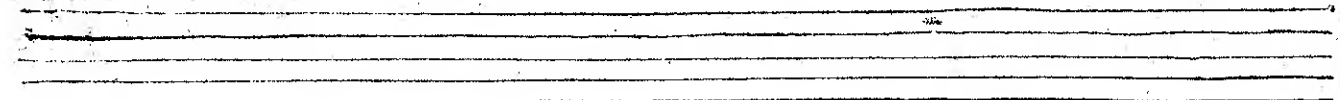
SIDONIE.



La Belle Armide a sceu vaincre aisément De fiers Guerriers plus craints que le Tonnerre ,



BASSE-CONTINUE.

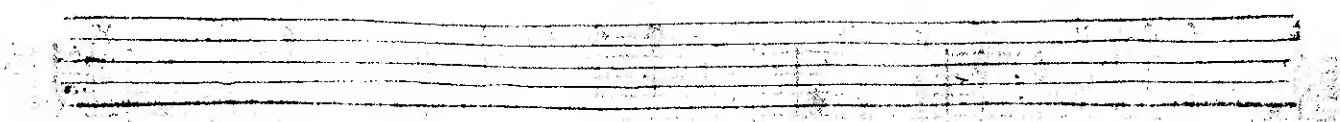


Et ses regards ont en mois d'un moment Donné des Loix aux Vainqueurs de la Terre.



BASSE-CONTINUE.

*On reprend encore deux fois le Cœur cy-dessus. Et en suite la Sarabande en b<sup>e</sup> mol.*



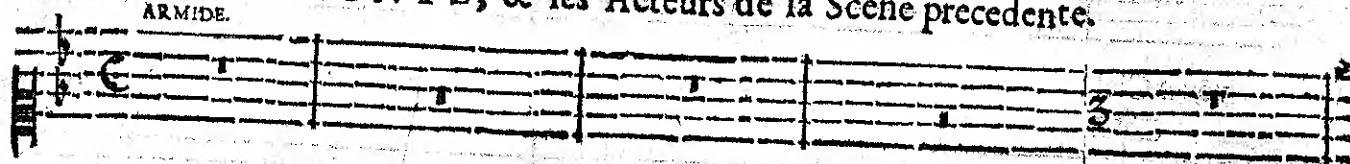
# ACTE PREMIER.

## SCENE IV.

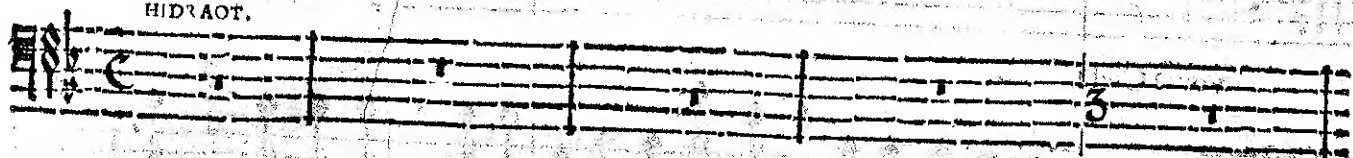
53

ARONTE, & les Acteurs de la Scene precedente.

ARMIDE.



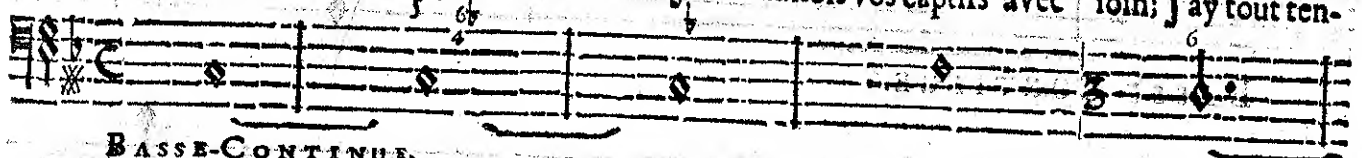
HIDRAOT.



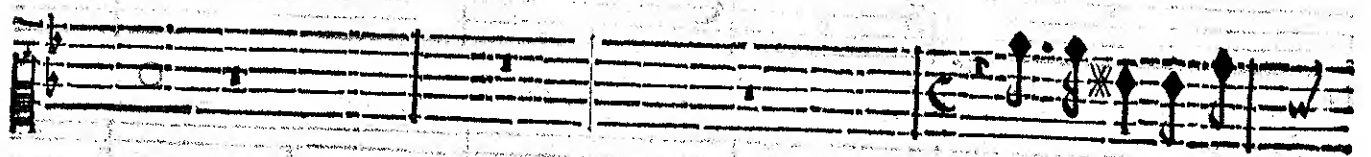
ARONTE



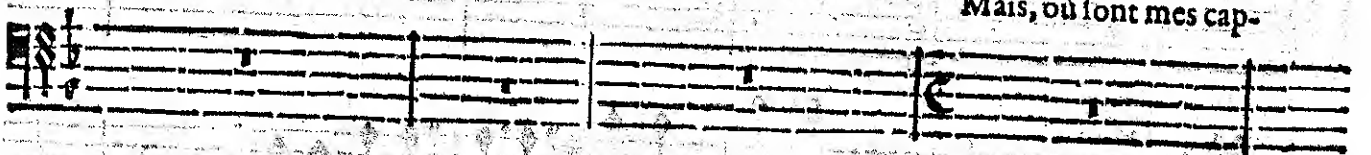
O Ciel! ô disgrâce cruelle! Je conduisois vos captifs avec soin; J'ay tout ten-



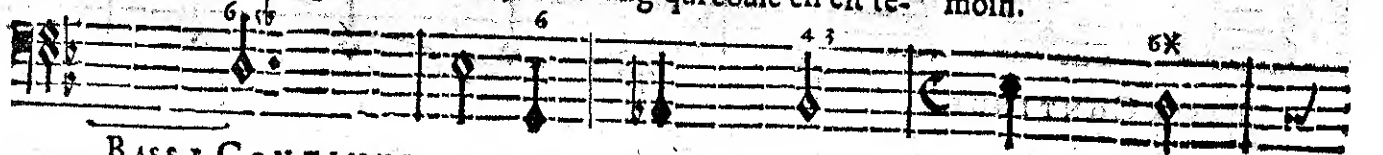
BASSE-CONTINUE.



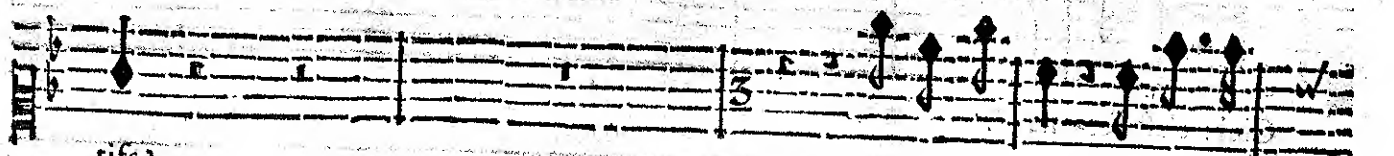
Mais, où sont mes cap-



té pour vo' marquer mon zele, Mon sang qui coule en est te- moin.

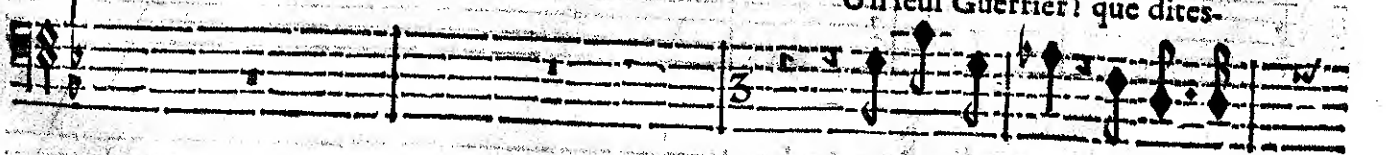


BASSE-CONTINUE.

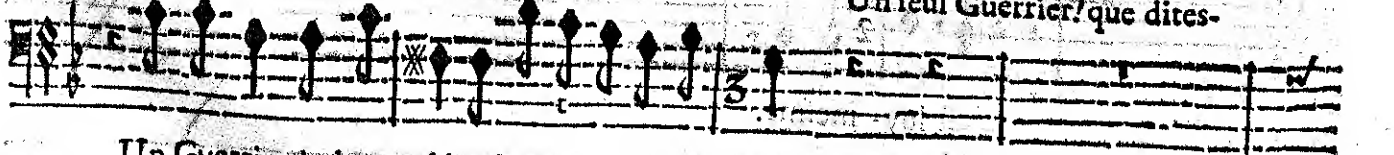


tifs?

Un seul Guerrier! que dites-



Un seul Guerrier! que dites-



Un Guerrier indomptable Les a délivrez tous.



BASSE-CONTINUE.

# ARMIDE TRAGÉDIE.

## SCÈNE IV.

vous? Ciel!

vous? Ciel!

De nos Ennemis c'est le plus redoutable. Nos plus vaillants Sol-

BASSE-CONTINUE.

datz sont tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

Ciel! c'est Re-naud.

C'est luy-mesme.

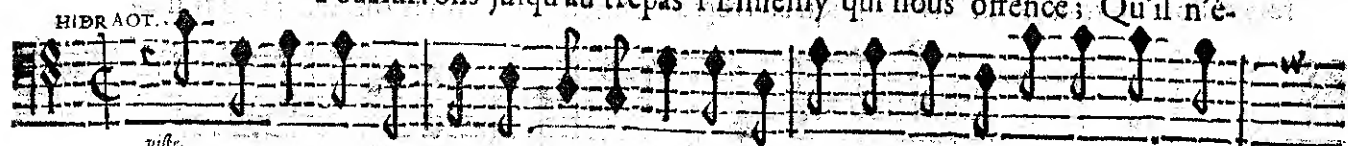
BASSE-CONTINUE.

# ACTE PREMIER:

55



Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-



Poursuivons Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-



BASSE-CONTINUE.



chape pas A nostre vengeance, Poursuivôs jusqu'au trépas L'Ennemy L'Ennemy qui no<sup>e</sup> offence,



chape pas A nostre vengeance; Poursuivons .ij. jusqu'au trépas L'Ennemy qui no<sup>e</sup> offence



BASSE-CONTINUE.



Qu'il n'échape pas A nostre vengeance; Poursuivôs .ij. jusqu'au trépas; L'Ennemy qui no<sup>e</sup> of-



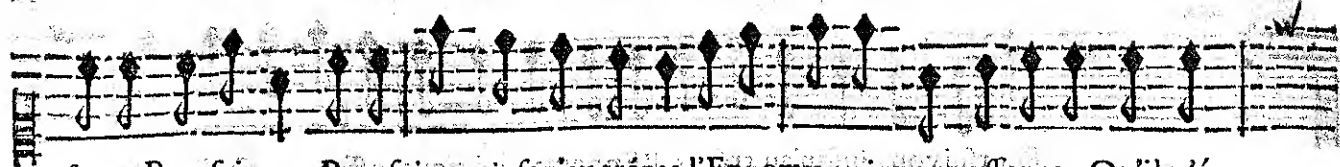
Qu'il n'échape pas A nostre vengeance; Qu'il n'échape pas Qu'il n'échape pas A nostre vengeance-



BASSE-CONTINUE.



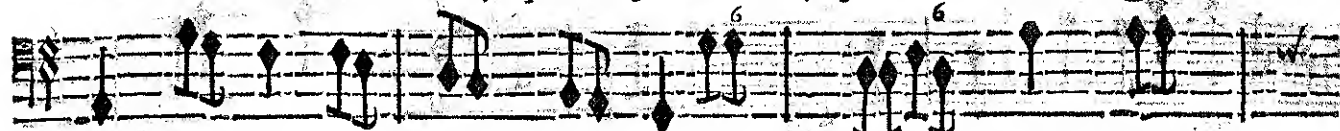
## ARMIDE, TRAGÉDIE.



fence. Pourfuivons, Pourfuivons jufqu'au trépas l'Ennemy qui nous offence ; Qu'il n'é-



ce. Pourfuivons, Pourfuivons jufqu'au trépas l'Ennemy qui nous offence ; Qu'il n'é



BASSE-CONTINUE.

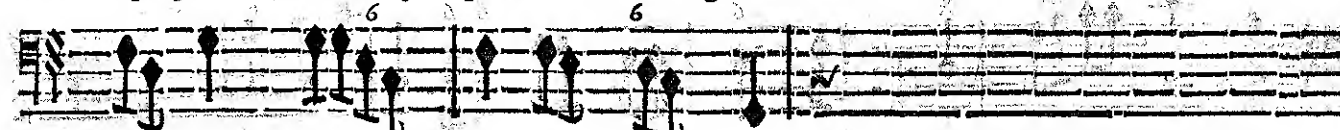
BASSE-CONTINUE.



chape pas, Qu'il n'échape pas A notre vengeance-

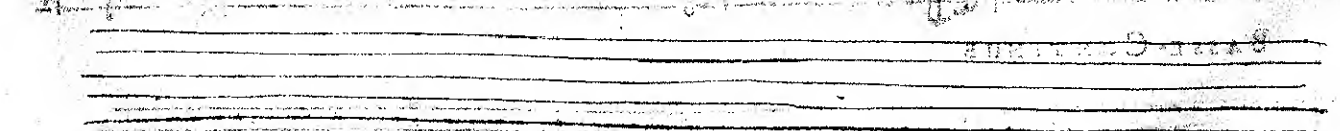
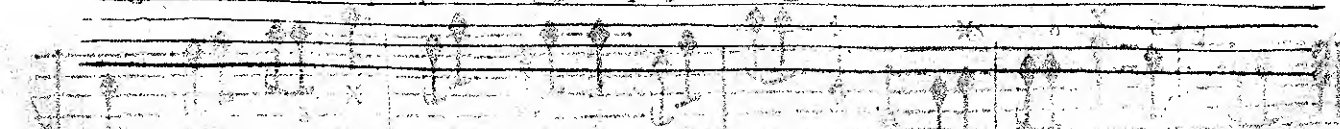
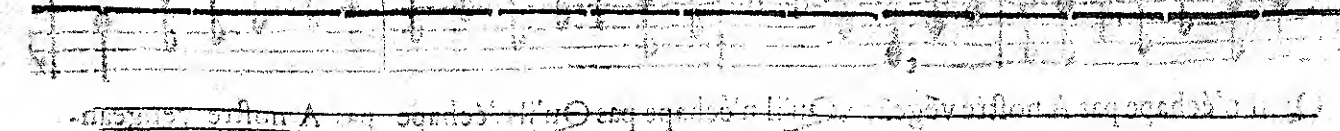
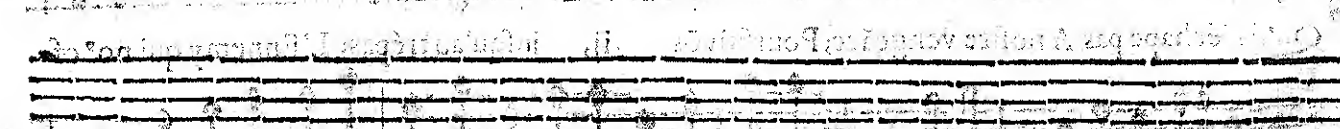
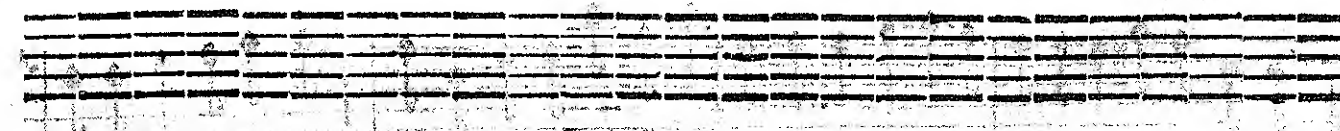


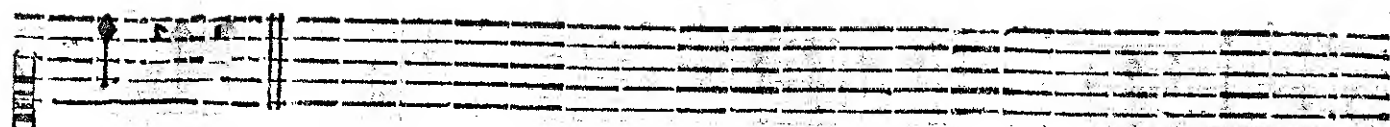
chape pas, Qu'il n'échape pas A notre vengeance-



BASSE-CONTINUE.

BASSE-CONTINUE.





ce.

CHOEURS.



Poursuivons jusqu'au trépas L'Ennemy qui nous offence. Qu'il n'é-



Poursuivons Poursuivons jusqu'au trépas L'Ennemy qui nous offence, Qu'il n'é-



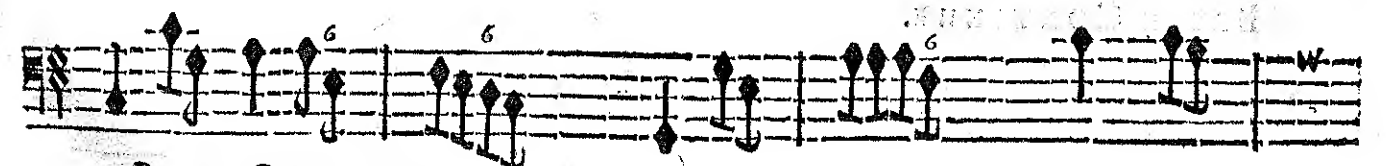
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



VIOLONS.



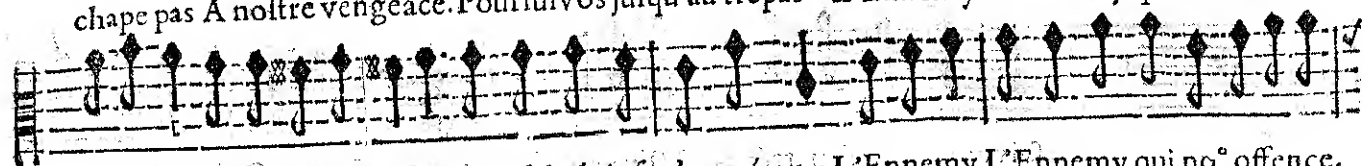
BASSE-CONTINUE.



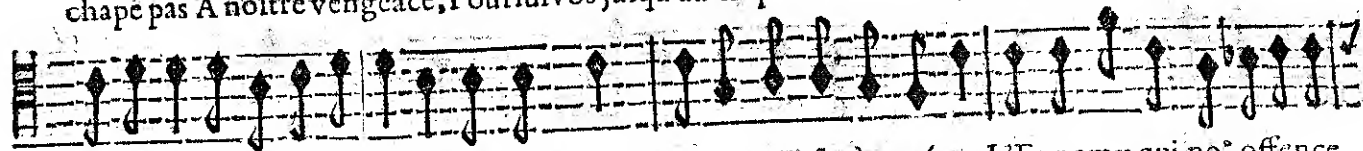
# ARMIDE TRAGÉDIE.



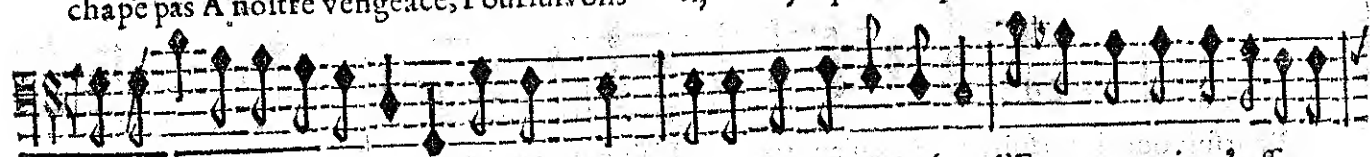
chape pas A nostre vengeance. Pourfuivōs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



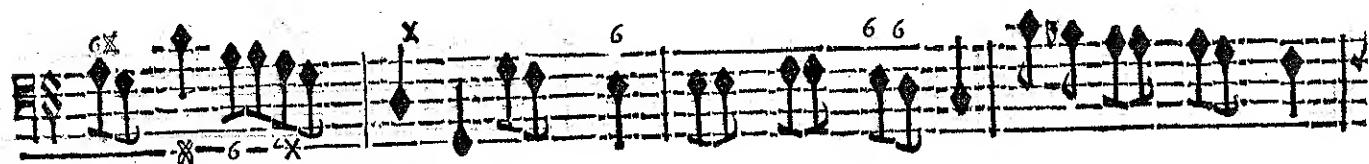
chape pas A nostre vengeance, Pourfuivōs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



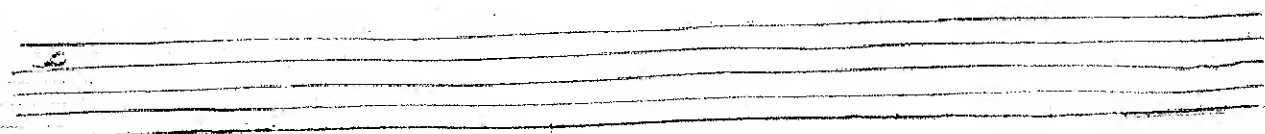
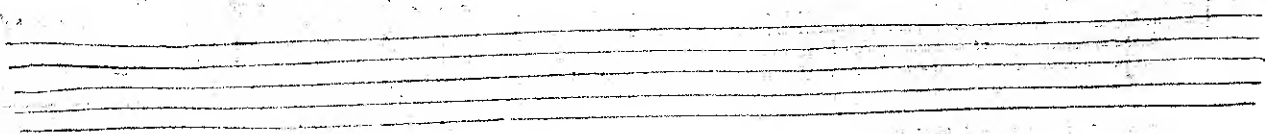
chape pas A nostre vengeance, Pourfuivons .ij. jusqu'au trépas L'Ennemy qui no' offence.



chape pas A nostre vengeance, Poufuivons .ij. jusqu'au trépas l'Ennemy qui no' offence.



BASSE-CONTINUE.





Qu'il n'échape pas A nostre vengeance, Pourfuivons Pourfuivons jusqu'au tré-



Qu'il n'échape pas A nostre vengeance, Pourfuivons Pourfuivons jusqu'au tré-



Qu'il n'échape pas A nostre vengeance, Pourfuivons Pourfuivons jusqu'au tré-



Qu'il n'échape pas A nostre vengeance, Pourfuivons Pourfuivons jusqu'au tré-



BASSE-CONTINUE.

FIN DE L'ACTE PREMIER.



# ARMIDE, TRAGÉDIE

pas L'Ennemy qui nous offense, Pourfuivons, Pourfuivons jusqu'au trépas L'Enne-

pas L'Ennemy qui nous offense, Pourfuivons, Pourfuivons jusqu'au trépas L'Enne-

pas A nostre vengean- ce, Pourfuivons, Pourfuivons jusqu'au trépas L'Enne-

pas A nostre vengean- ce, Pourfuivons, Pourfuivons jusqu'au trépas L'Enne-

BASSE-CONTINUE.

6x 4x 6 6x 4x

# ACTE PREMIER.

61



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



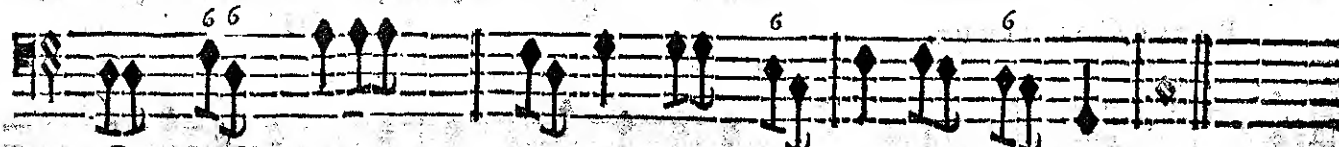
my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.

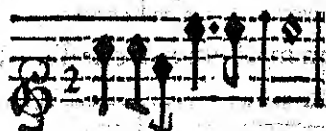


my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



BASSE-CONTINUE.

ENTRE-ACTE.



page. 26.

FIN DU PREMIER ACTE.



# ACTE SECOND.

## SCÈNE PREMIÈRE.

Le Theatre change & représente une Isle agreable.

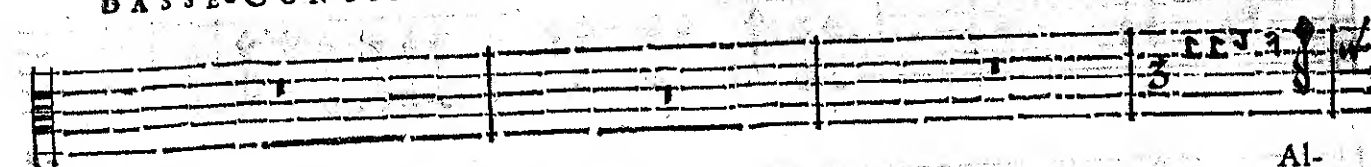
ARTEMIDORE, RENAUD.



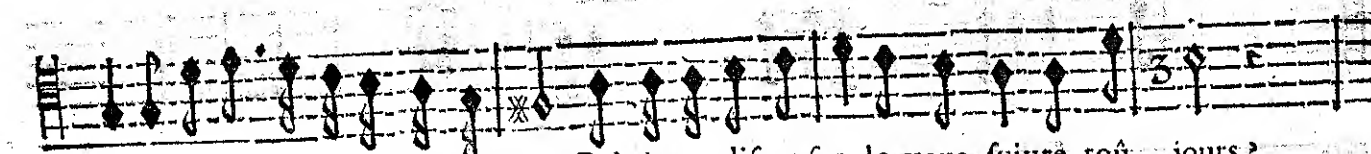
Invincible Heros, c'est par vostre courage Que j'échape aux rigueurs d'un funeste esclavage.



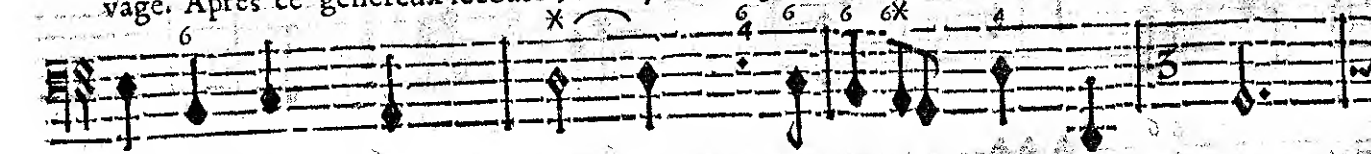
BASSE-CONTINUE.



Al-



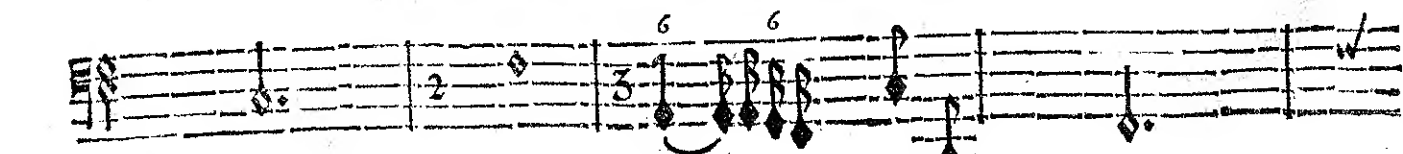
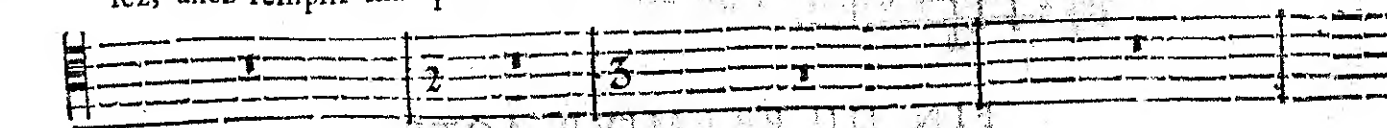
vage. Après ce genereux secours, Puis-je me dispenser de vous suivre toujours?



BASSE-CONTINUE.



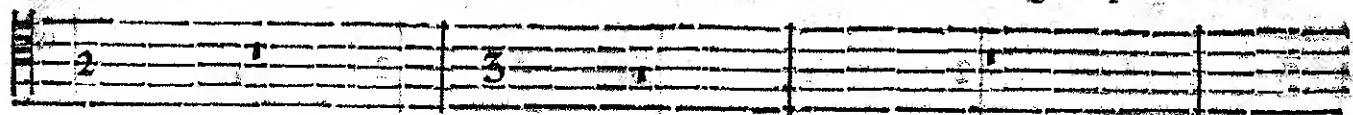
lez, allez remplir ma place Aux lieux d'où mon malheur me chasse. Le fier Ger-



BASSE-CONTINUE.



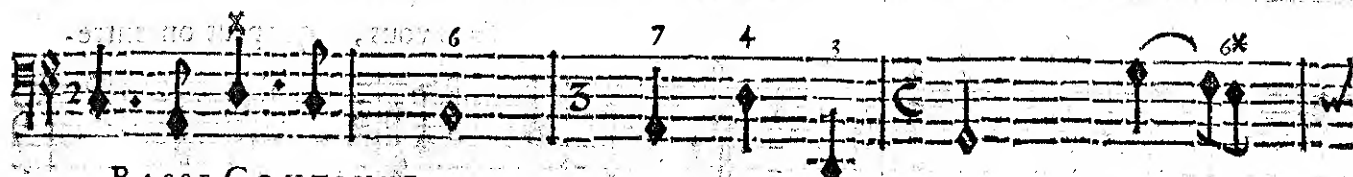
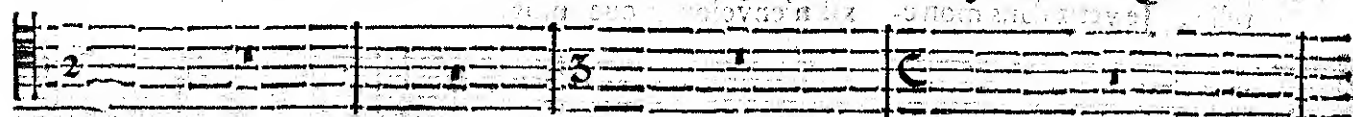
monand m'a contraint a pu- nir Sa temeraire audace : D'une indigne bpa-



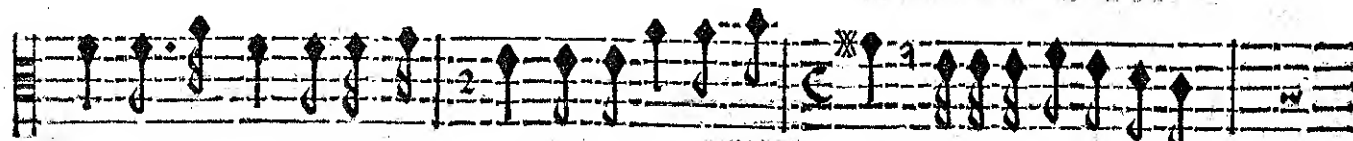
BASSE-CONTINUE.



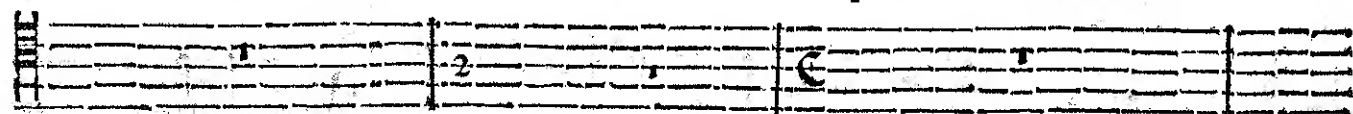
fon Godefroy me menace Et de son Camp m'oblige à me bannir. Je m'en esloigne avec con-



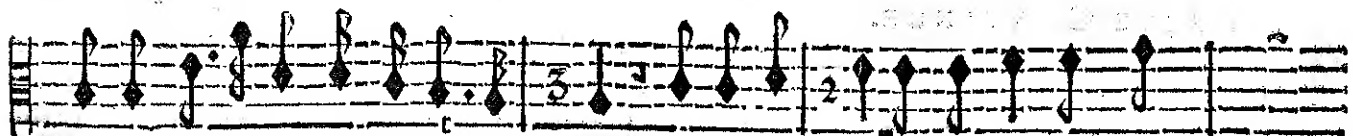
BASSE-CONTINUE.



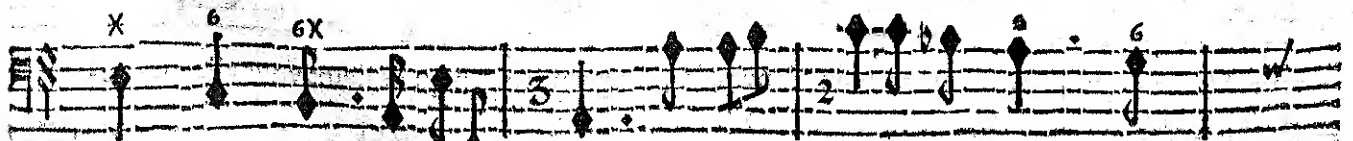
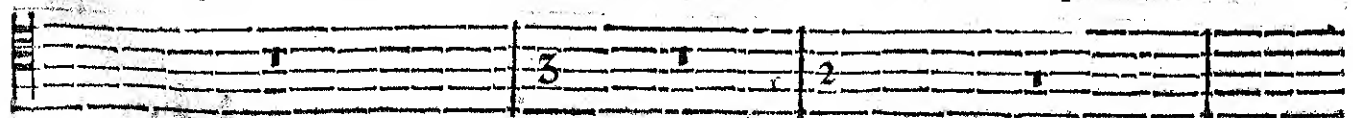
trainte. Heureux si j'avois pu consacrer mes ex- ploits à délivrer la Cité



BASSE-CONTINUE-



Sainte Qui gemit sous de dures loix : Suivez, sui- vez les Guerriers qu'un beau

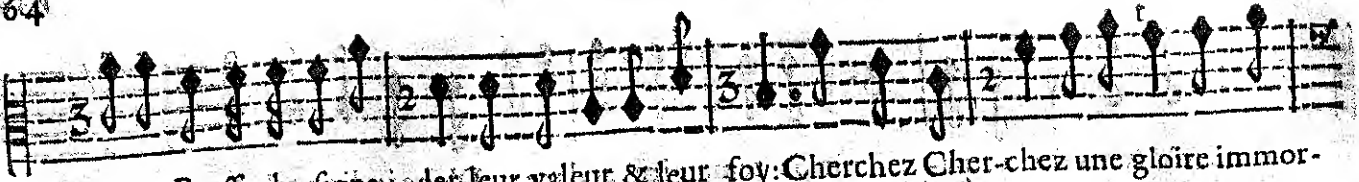


BASSE-CONTINUE.

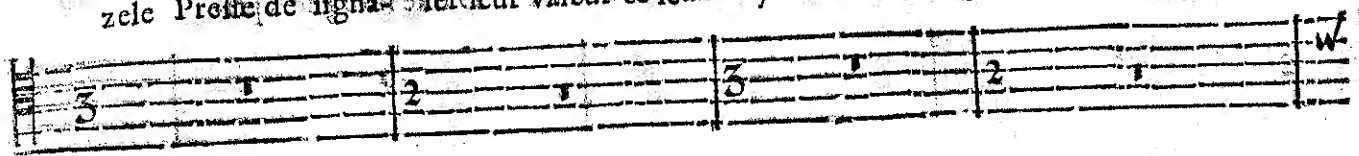


# ARMIDE, TRAGÉDIE:

64



zele Presse de signa... leur valeur & leur foy: Cherchez Cher-chez une gloire immor-

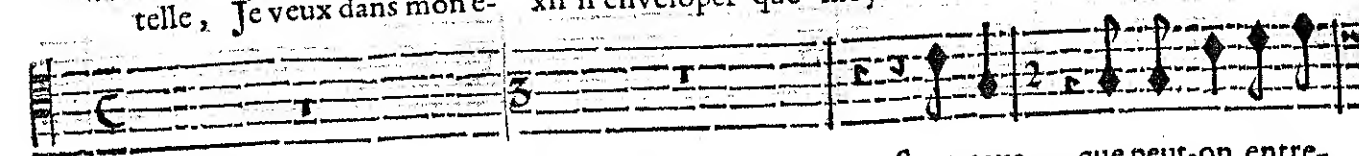


telle, Je veux dans mon e-xil n'envelopper que moy.

BASSE-CONTINUE.

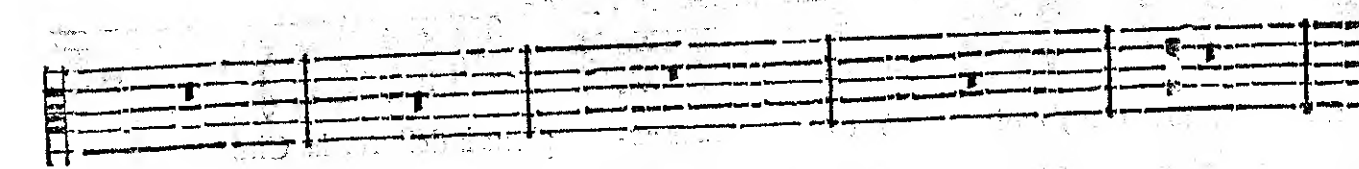


Sans vous, que peut-on entre-



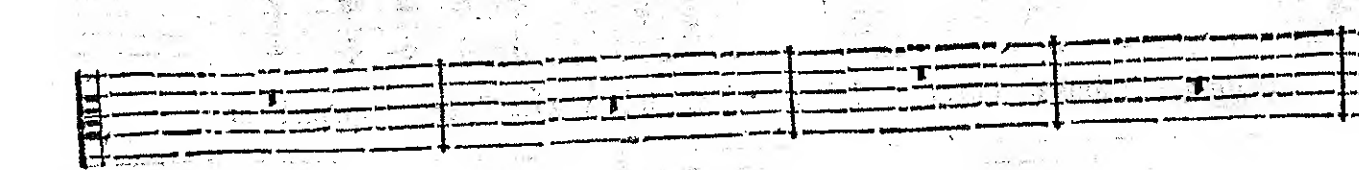
prendre? Celuy qui vous bannit ne pourra se deffendre De souhaiter vostre re-

BASSE-CONTINUE.



tour, S'il faut que je vous quitte au mois ne puis-je apprendre En quels lieux vous allez choi-

BASSE CONTINUE.

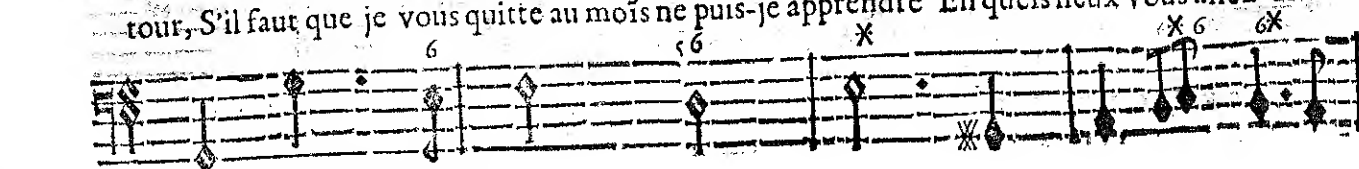


tour, S'il faut que je vous quitte au mois ne puis-je apprendre En quels lieux vous allez choi-

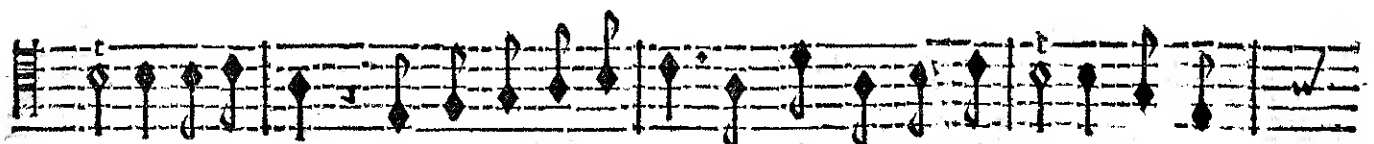
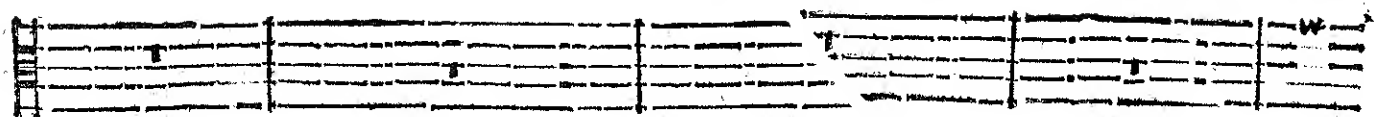
BASSE-CONTINUE.



tour, S'il faut que je vous quitte au mois ne puis-je apprendre En quels lieux vous allez choi-



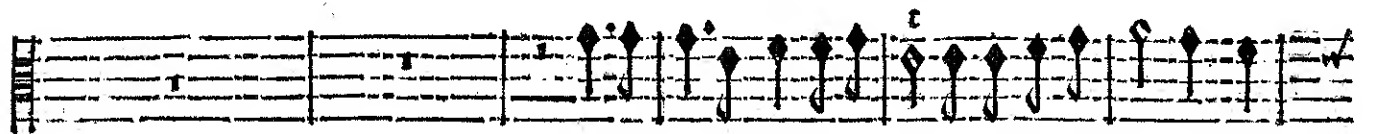
tour, S'il faut que je vous quitte au mois ne puis-je apprendre En quels lieux vous allez choi-



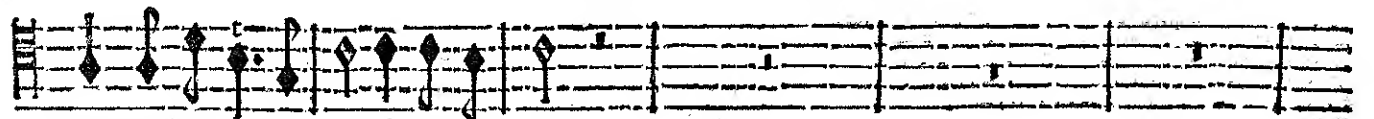
fir vostre séjour. S'il faut que je vous quitte au mois ne puis-je apprendre En quels



BASSE-CONTINUE.



Le repos me fait violence. La seule Gloire a pour



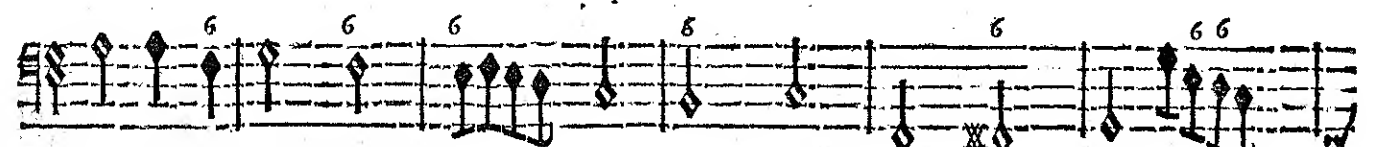
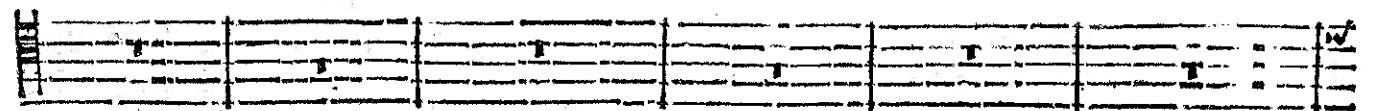
lieux vous allez choisir vostre séjour.



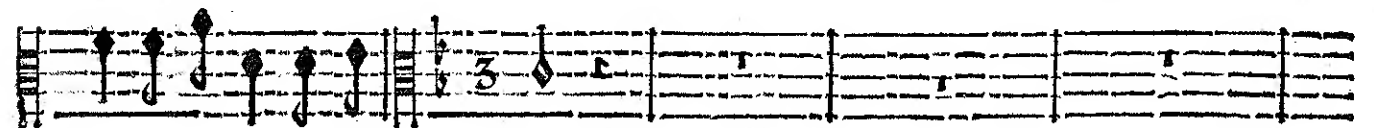
BASSE-CONTINUE.



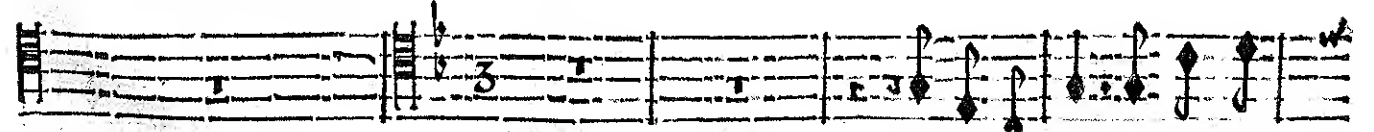
moy des appas. Je pretends adresser mes pas Où la Justice & l'Innocence Aurent be-



BASSE-CONTINUE.



soin du secours de mon bras.

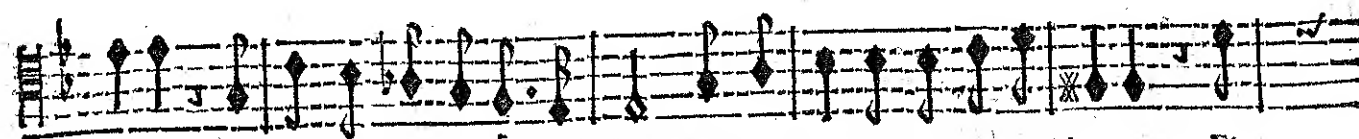
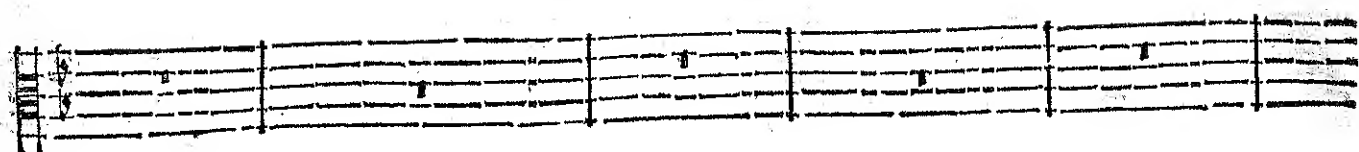


Fuyez les lieux où regne Ar-

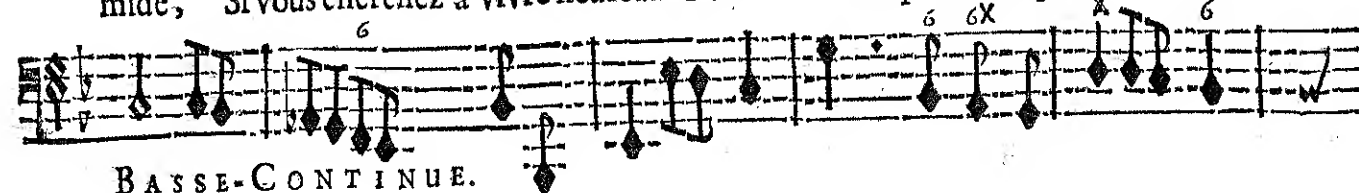


BASSE-CONTINUE.

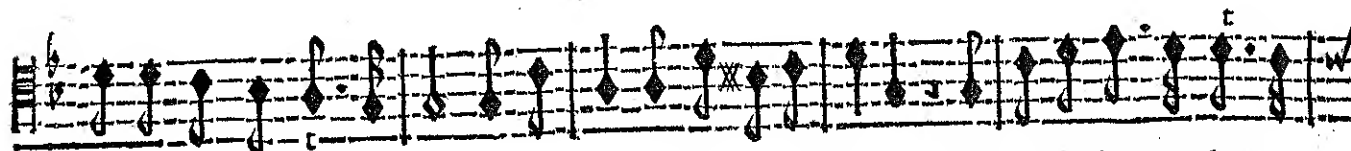
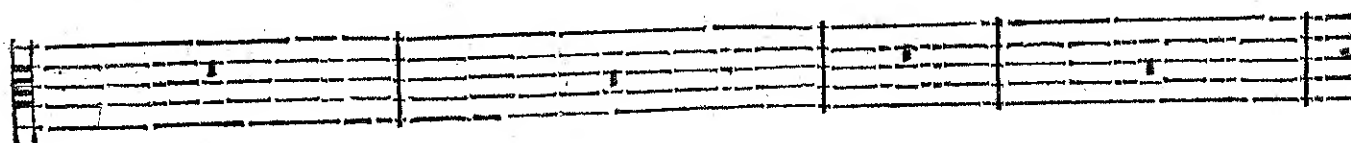
## ARMIDE, TRAGÉDIE.



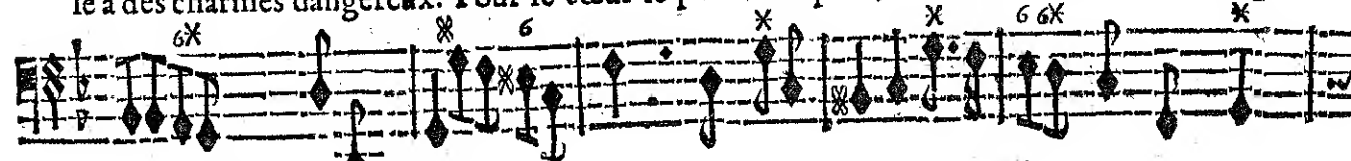
mide, Si vous cherchez à vivre heureux. Pour le cœur le plus intrepide, El-



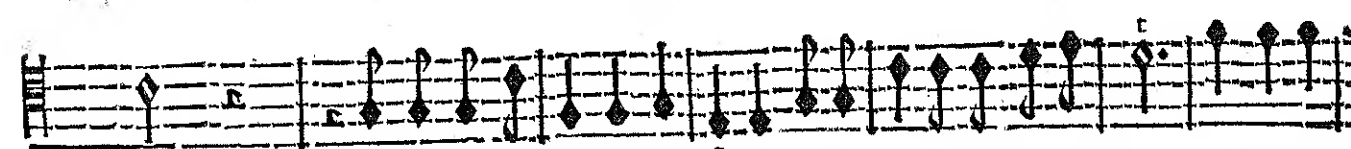
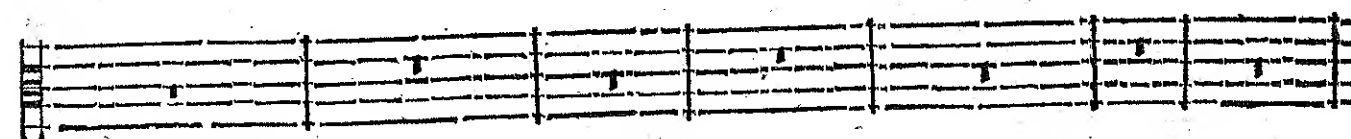
BASSE-CONTINUE.



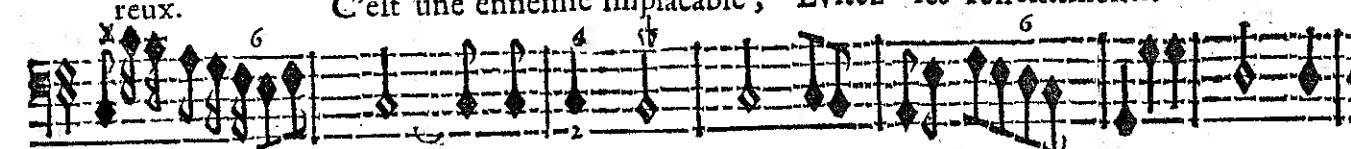
le a des charmes dangereux. Pour le cœur le plus intrepide, Elle a des charmes dange-



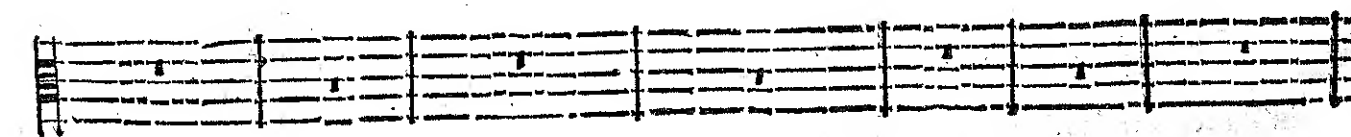
BASSE-CONTINUE.



reux. C'est une ennemie implacable, Evitez ses ressentiments. Puisse le



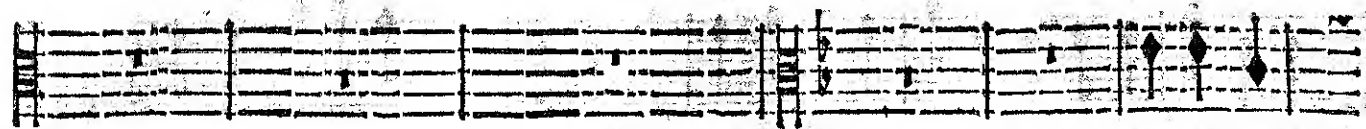
BASSE-CONTINUE.



Ciel à mes vœux favorable Vous garantir de ses enchantements. Puisse le Ciel à mes



BASSE-CONTINUE.



Par une heu-



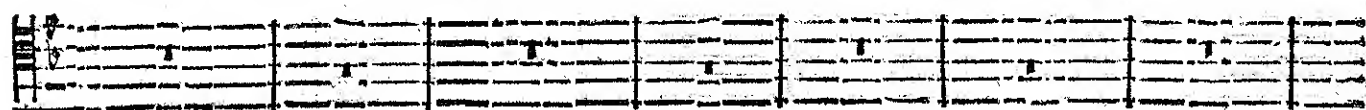
vœux favorable Vous garentir de ses enchan- ments.



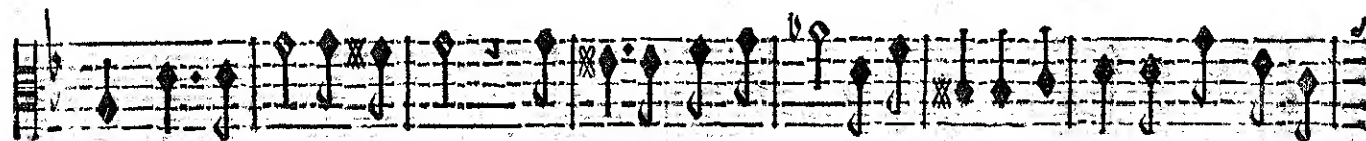
BASSE-CONTINUE.



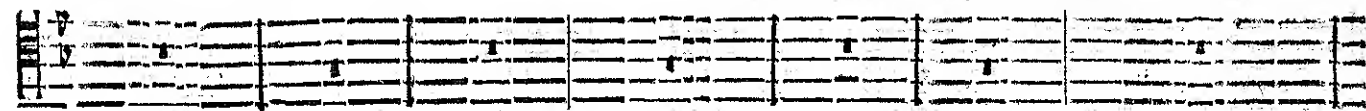
reuse indifferene Mon cœur s'est dérobé sans peine à sa puissance, Je la vis seule.



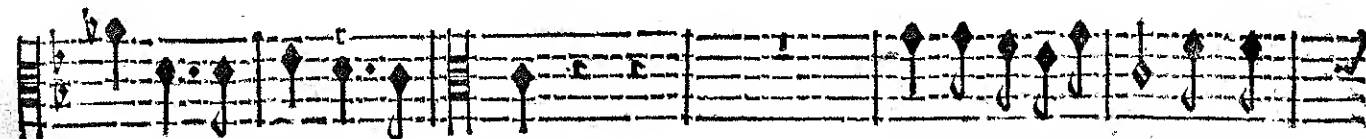
BASSE-CONTINUE.



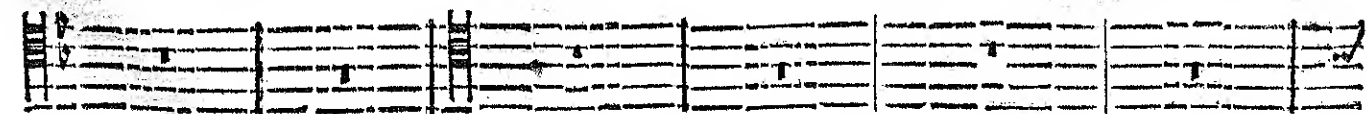
ment d'un regard curieux. Est-il plus mal-aisé d'éviter sa vengeance Que d'écha-



BASSE-CONTINUE.



per au pouvoir de ses yeux? J'aime la liberté, Rien n'a

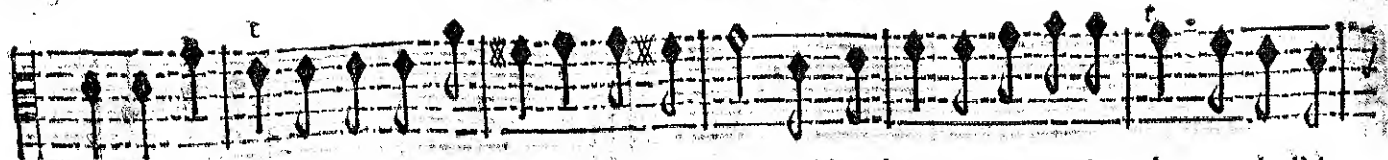


BASSE-CONTINUE.

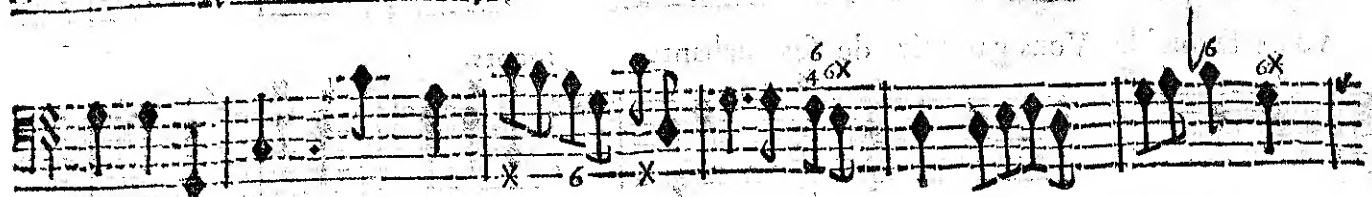
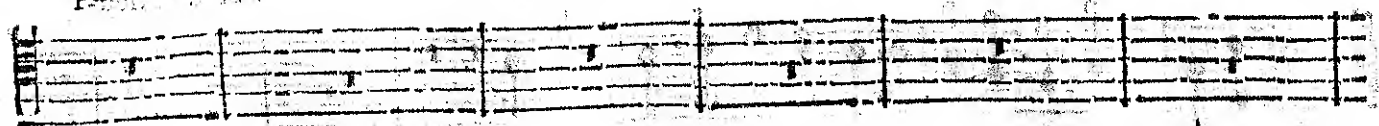
I ij



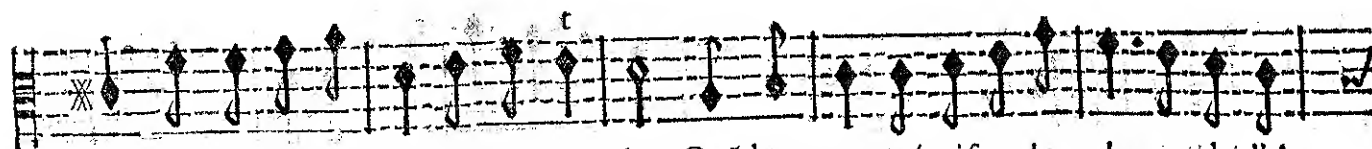
# ARMIDE TRAGÉDIE.



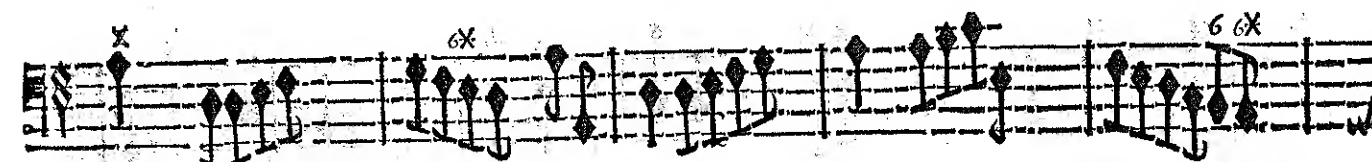
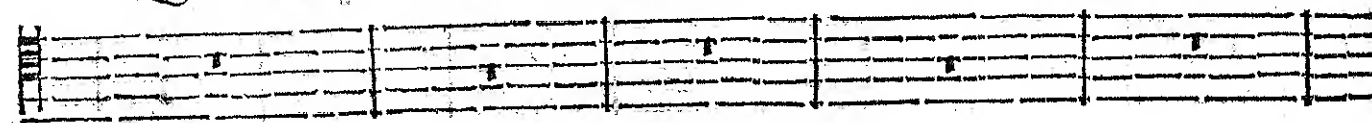
pû me contraindre A m'engager jusqu'à ce jour. Quand on peut mépriser le charme de l'A-



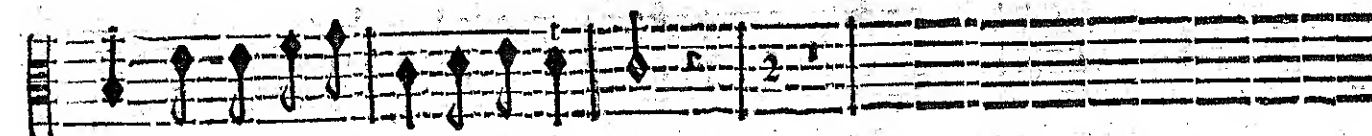
BASSE-CONTINUE.



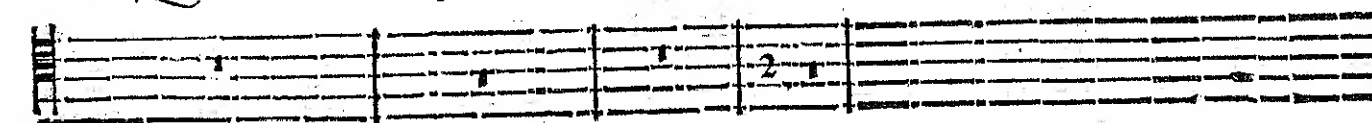
mour, Quels enchantemens peut-on craindre? Quand on peut mépriser le charme de l'A-



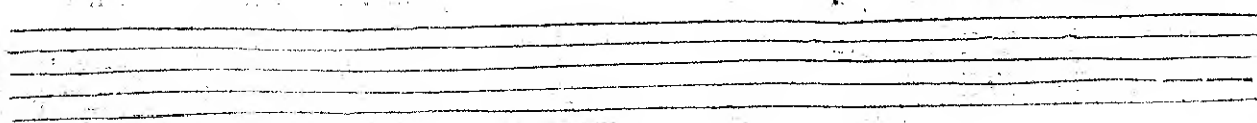
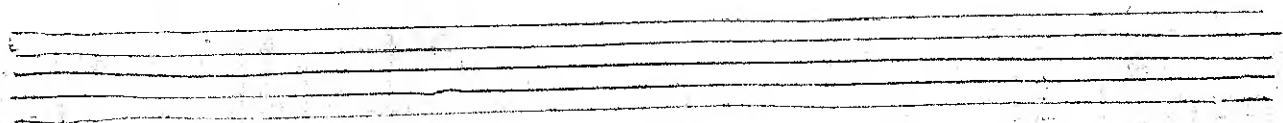
BASSE-CONTINUE-



mour, Quels enchantemens peut-on craindre?



BASSE-CONTINUE.

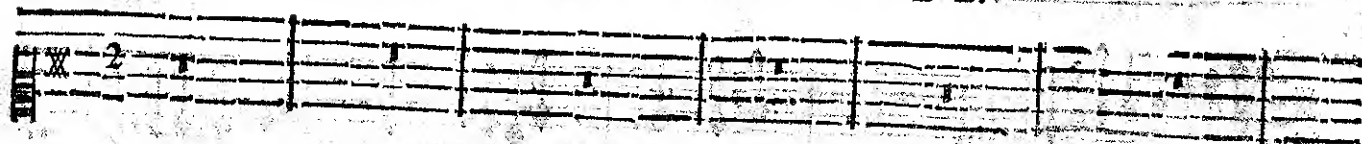


ACTE SECOND.

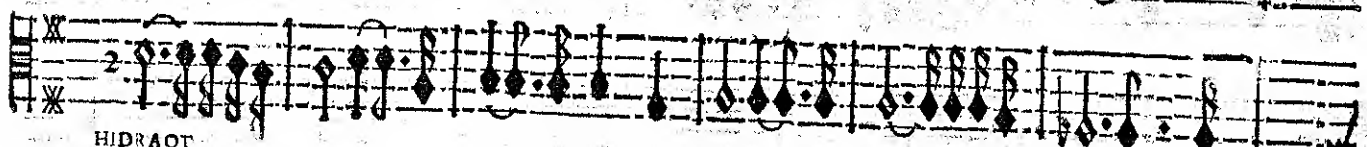
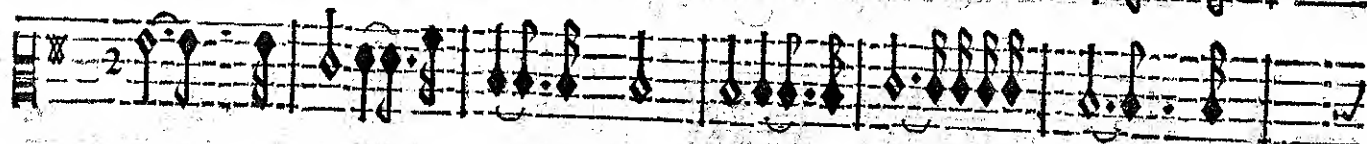
SCENE II.

HIDRAOT, ARMIDE.

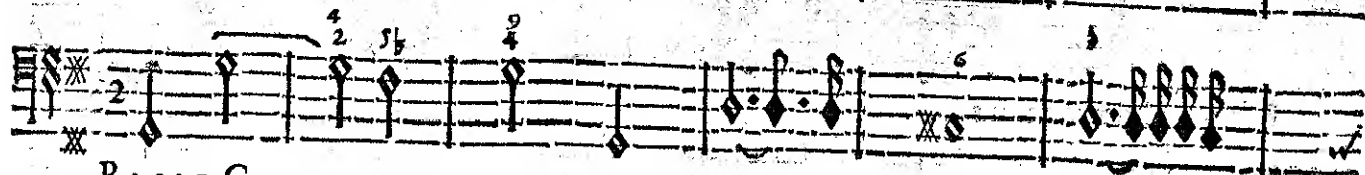
ARMIDE.



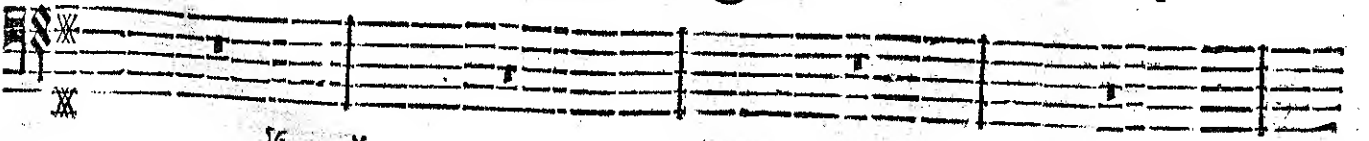
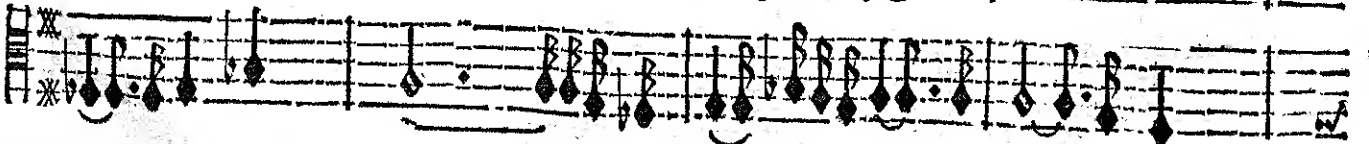
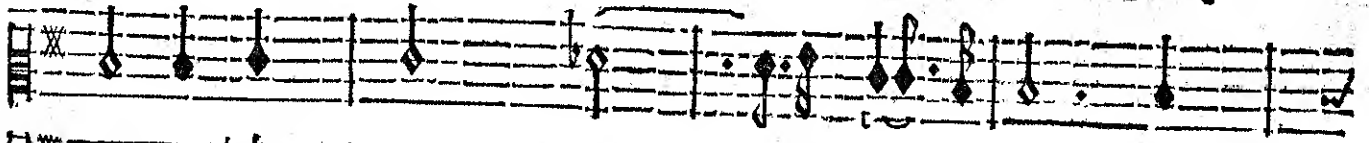
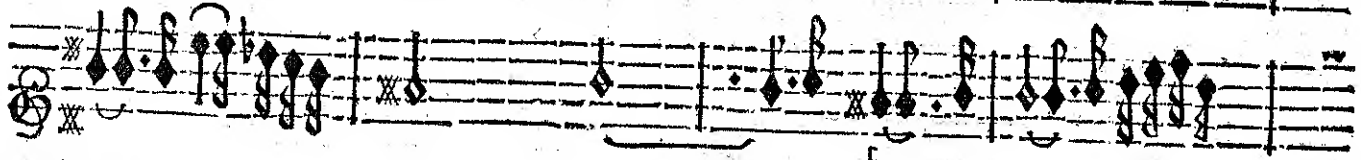
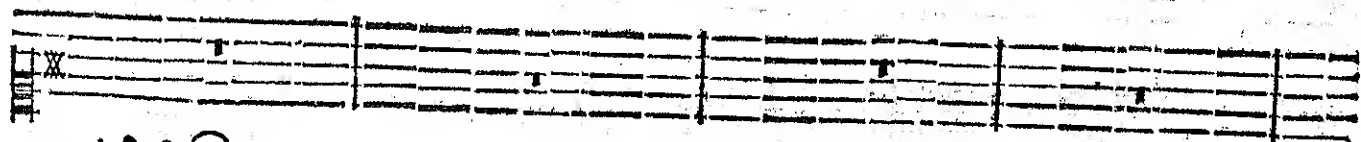
PRELUDE.



HIDRAOT



BASSE-CONTINUE.



BASSE-CONTINUE.

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The following five staves are for a keyboard instrument, likely a harpsichord or spinet, with a grand staff (treble and bass clefs) and a key signature of one sharp. The bottom staff is a bass line with a bass clef and a key signature of one sharp. The music is in a common time signature (C). The first staff has a 'T' time signature. The second staff has a '6' time signature. The third staff has a '7' time signature. The fourth staff has a '6' time signature. The fifth staff has a '6' time signature. The sixth staff has a '6' time signature. The seventh staff has a '6' time signature.

BASSE-CONTINUE.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The following five staves are for a keyboard instrument, likely a harpsichord or spinet, with a grand staff (treble and bass clefs) and a key signature of one sharp. The bottom staff is a bass line with a bass clef and a key signature of one sharp. The music is in a common time signature (C). The first staff has a 'C' time signature. The second staff has a 'C' time signature. The third staff has a 'C' time signature. The fourth staff has a 'C' time signature. The fifth staff has a 'C' time signature. The sixth staff has a 'C' time signature. The seventh staff has a 'C' time signature.

doux.

doux.

doux.

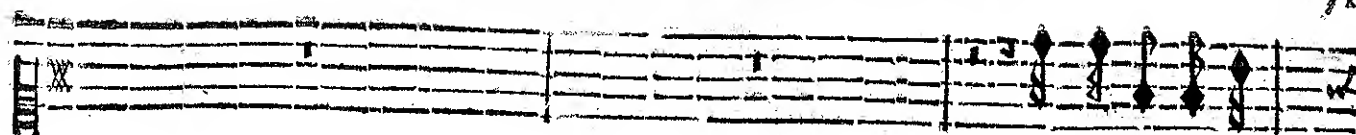
doux.

Arrestons-nous icy, c'est dans ce lieu fatal Que la fureur qui nous a-

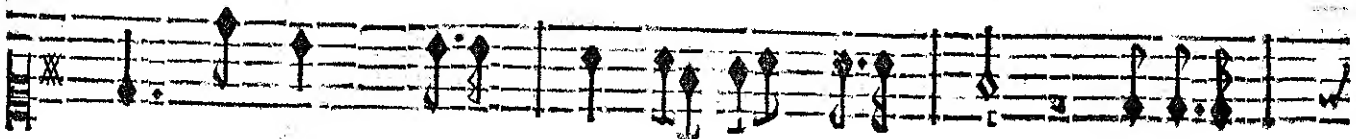
BASSE-CONTINUE.

# ACTE SECOND

71



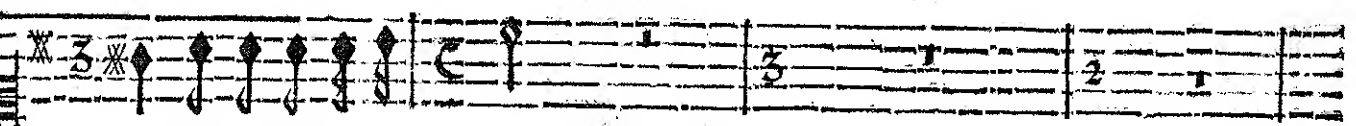
Que l'Enfer aujour-



nime Ordonne à l'Empire infernal De conduire nostre victime.



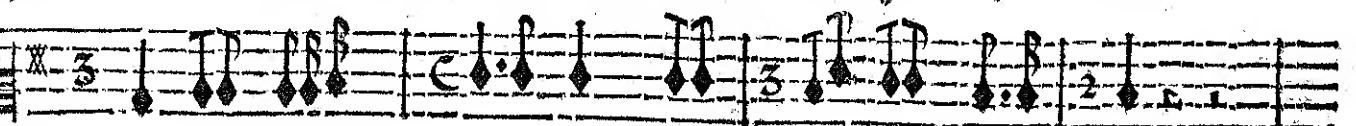
BASSE-CONTINUE.



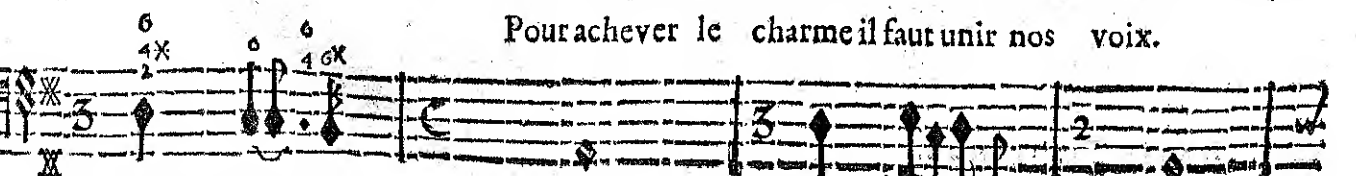
d'huy tarde à suivre nos loix!



*vif.*  
PRELUDE.



Pour achever le charme il faut unir nos voix.



BASSE-CONTINUE.



## ARMIDE, TRAGÉDIE.

First system of musical notation for Armide, Tragedie. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a lute or guitar line with a treble clef and a key signature of one sharp. The third staff is a lute or guitar line with a treble clef and a key signature of one sharp, marked with 'vife'. The fourth staff is a lute or guitar line with a treble clef and a key signature of one sharp, marked with 'vife.'. The fifth staff is a lute or guitar line with a treble clef and a key signature of one sharp, marked with 'vife'.

BASSE-CONTINUE.

Second system of musical notation for Armide, Tragedie. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The second staff is a lute or guitar line with a treble clef and a key signature of one sharp. The third staff is a lute or guitar line with a treble clef and a key signature of one sharp. The fourth staff is a lute or guitar line with a treble clef and a key signature of one sharp. The fifth staff is a lute or guitar line with a treble clef and a key signature of one sharp.

BASSE-CONTINUE.

## 74

BASSE-CONTINUE.

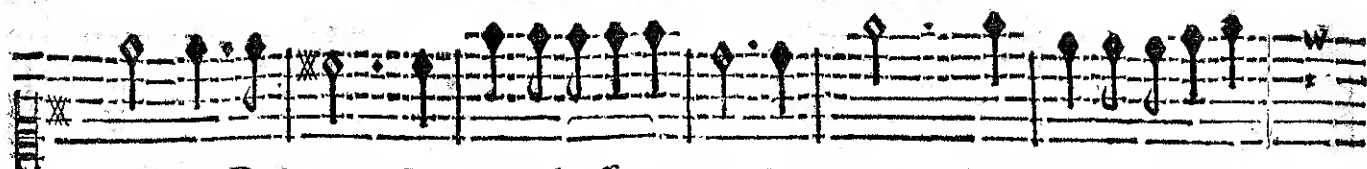
haine & de rage, Demons, obeissez-nous, Demons, Demons, obeissez-

**BASSE-CONTINUE.**

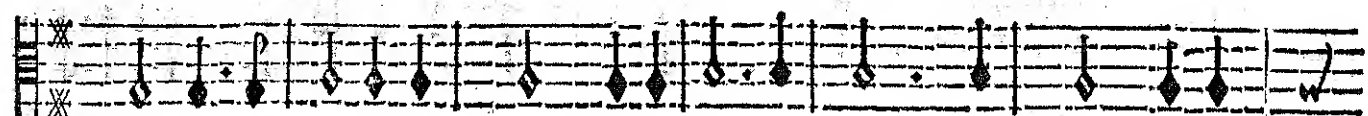
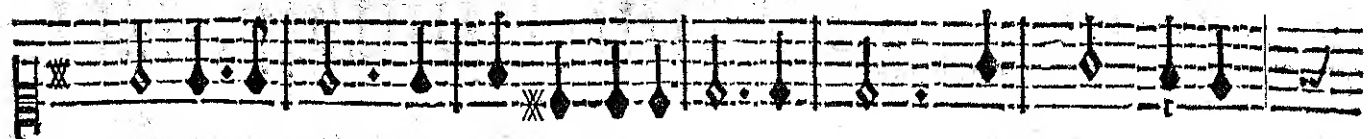
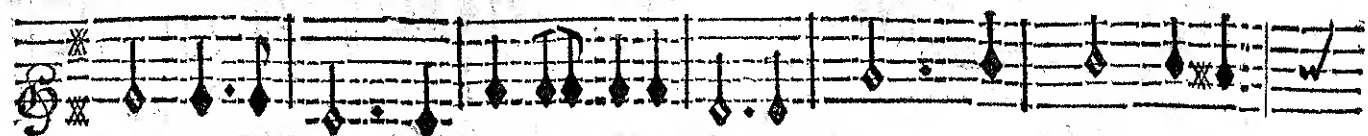
**BASSE-CONTINUE.**



## ARMIDE, TRAGEDIE.



rage. Demons, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-



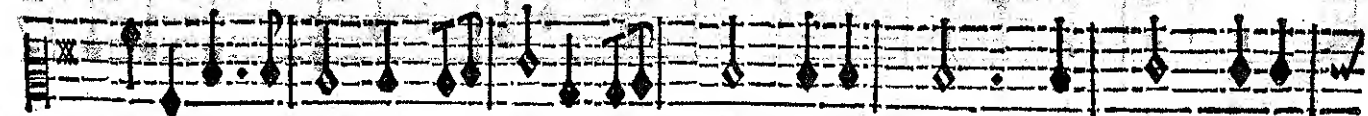
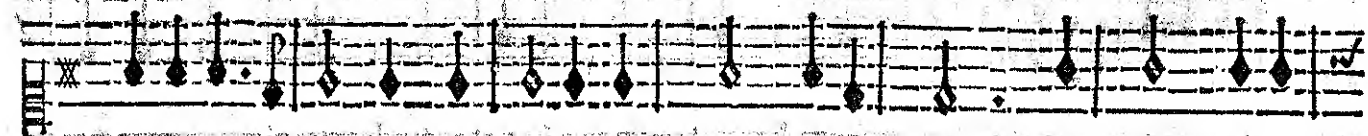
nous, Esprits de haine & de rage, Demons, Demons, obeïſſez-nous. obeïſſez-



BASSE-CONTINUE.



nous. Esprits de haine & de rage, Demons, obeïſſez-nous. Demons, obeïſſez-



nous. Esprits de haine & de rage. Demons, obeïſſez-nous. De-



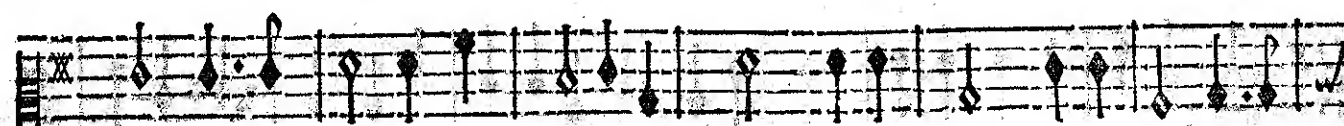
BASSE-CONTINUE.





nous. Esprits de haine & de rage, Demons obeissez- nous, Esprits de haine & de

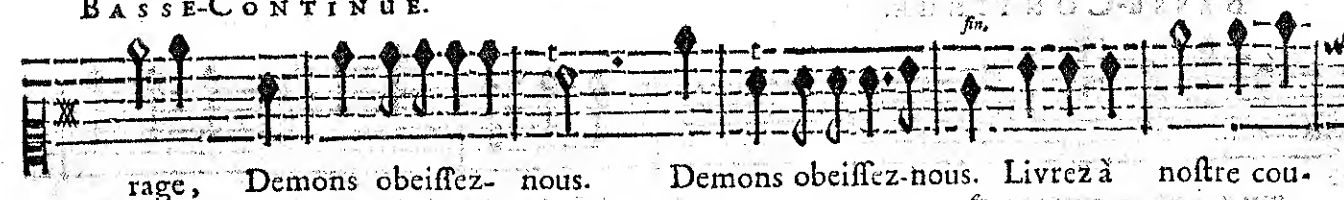






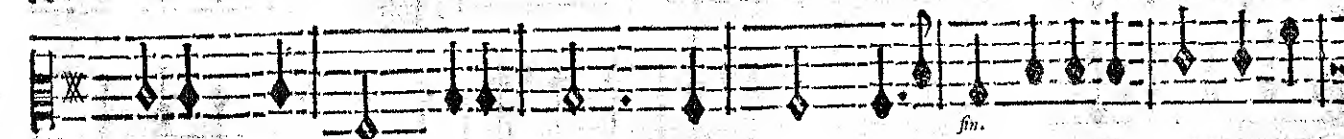
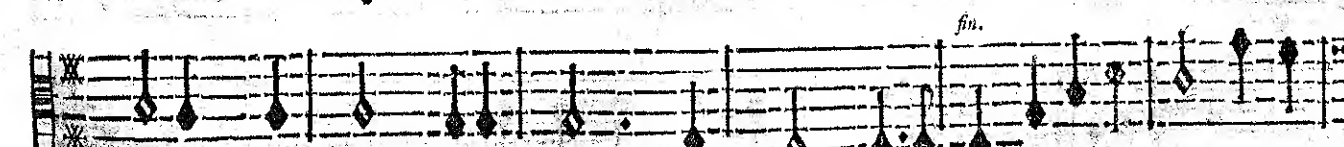
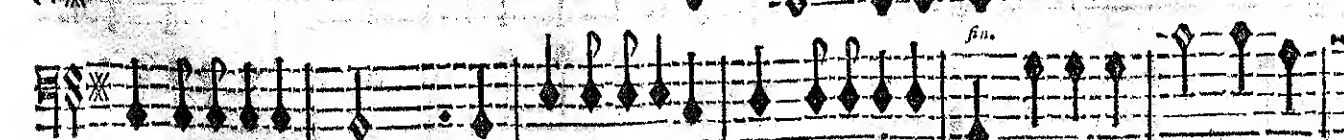

mons obeissez-nous, obeissez-nous. Esprits de haine & de rage, Demons, De-

BASSE-CONTINUE.



rage, Demons obeissez- nous. Demons obeissez-nous. Livrez à nostre cou.



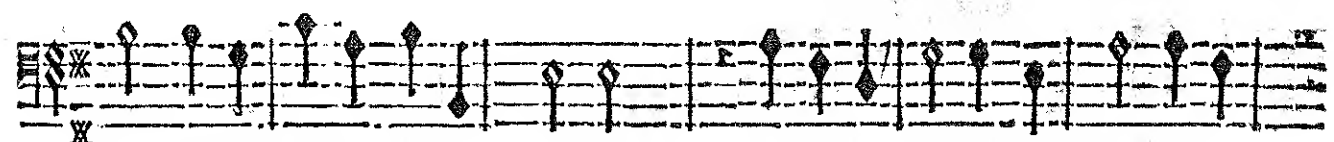
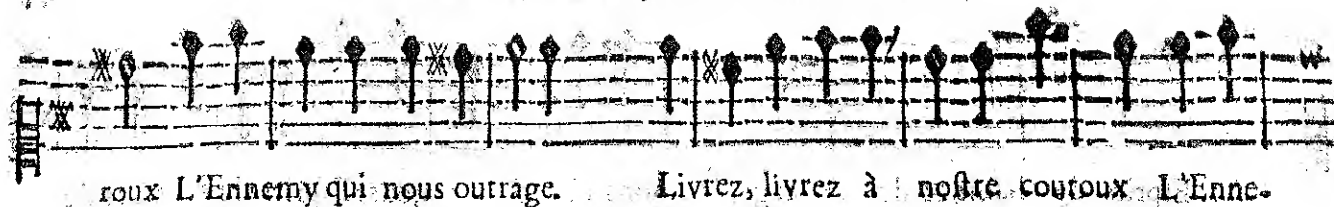





mons obeissez- nous, Demons obeissez- nous, obeissez- nous. Livrez à nostre cou-

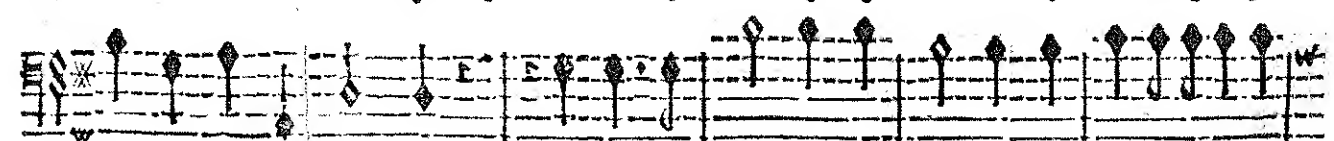
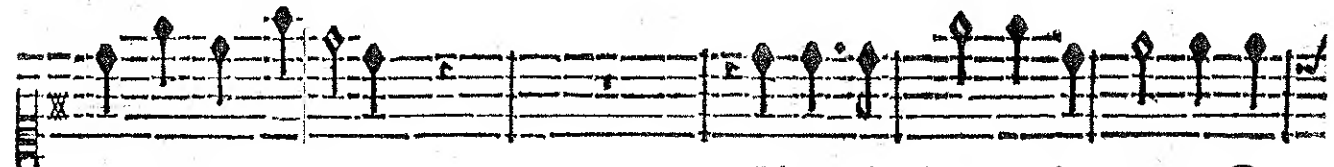
BASSE-CONTINUE.

K ij

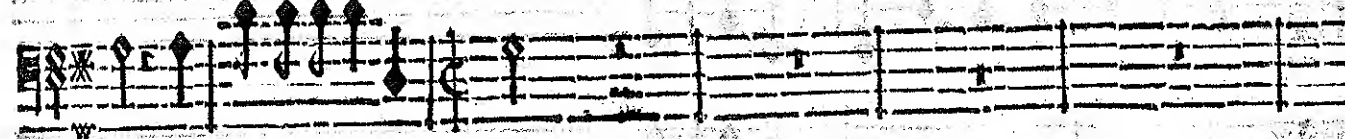
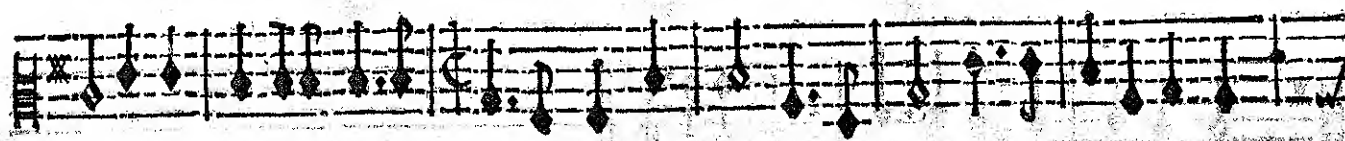
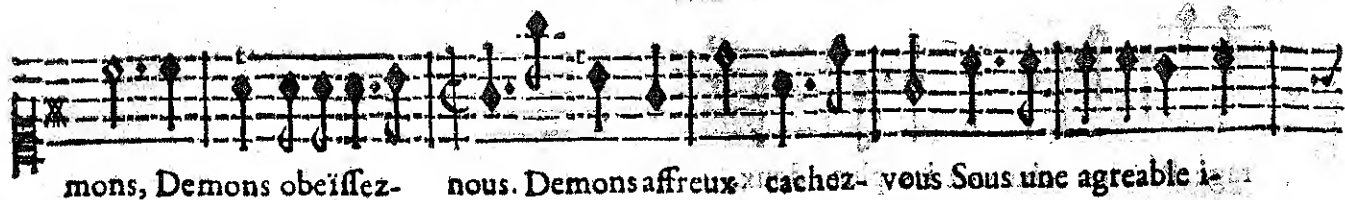




## BASSE-CONTINUE.



## BASSE-CONTINUE.



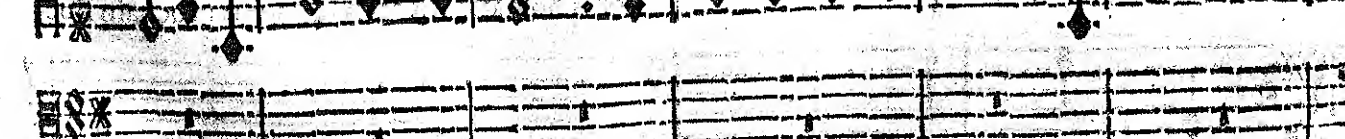
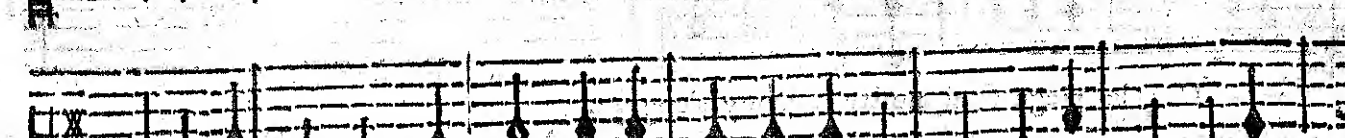
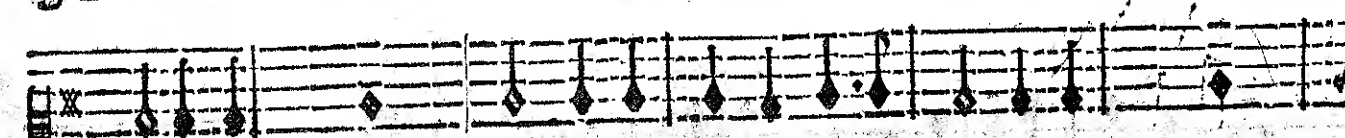
nous, Demons obeïſſez- nous.



BASSE-CONTINUE.

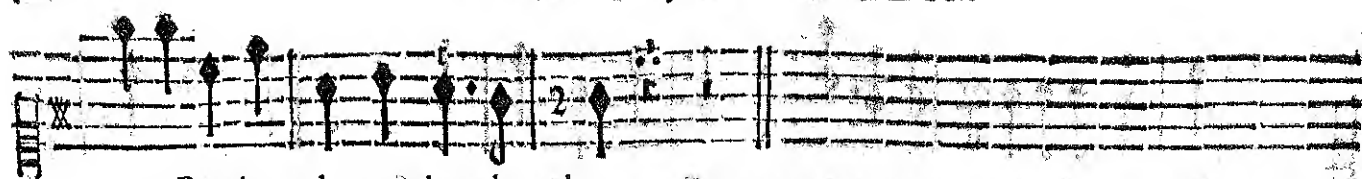


mage: Enchantez ce fier courage Par les charmes les plus doux. Enchantez ce fier cou-



BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.



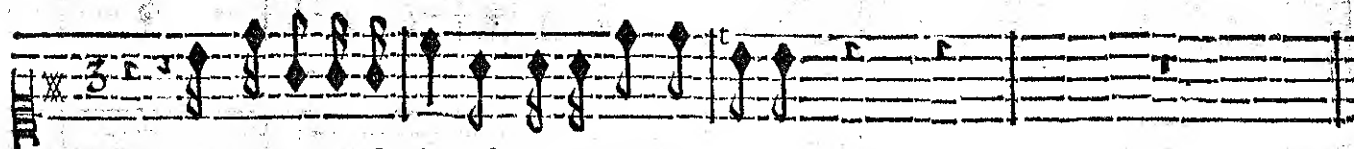
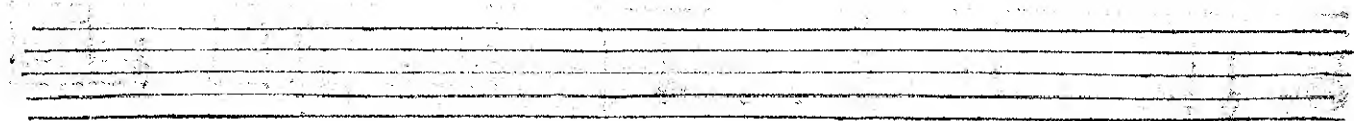
rage Par les charmes les plus doux.



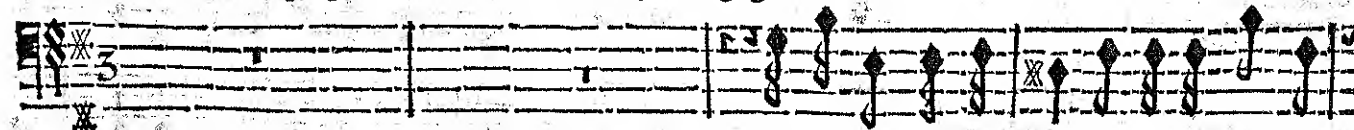
Esprits de

BASSE-CONTINUE.

*On reprend , Esprits de haine &c. page 73. jusques à ce mot fin. Puis on chante ce qui suit.*



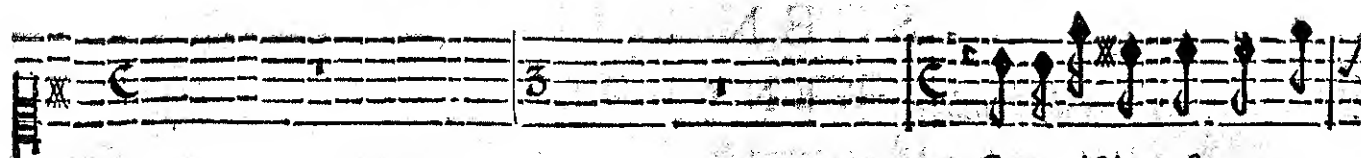
Dans le piege fatal nostre Ennemy s'engage.



Nos Soldats sont cachez dans le prochain Boc-



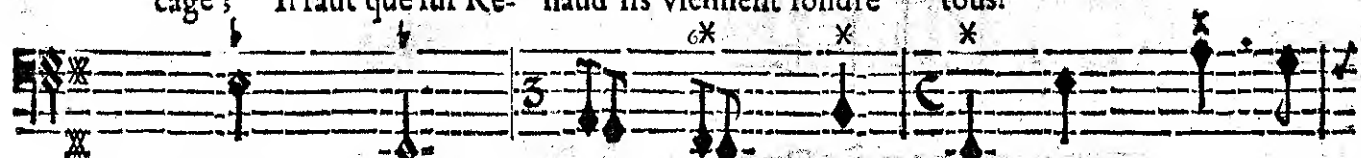
BASSE-CONTINUE.



Cette victime est mon par-



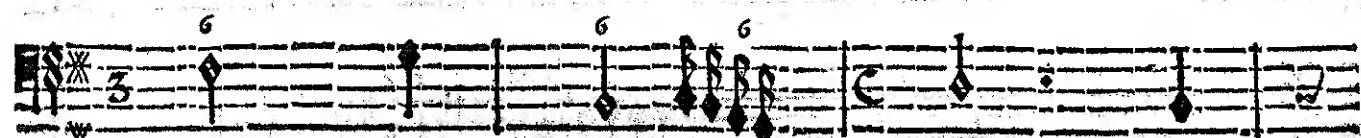
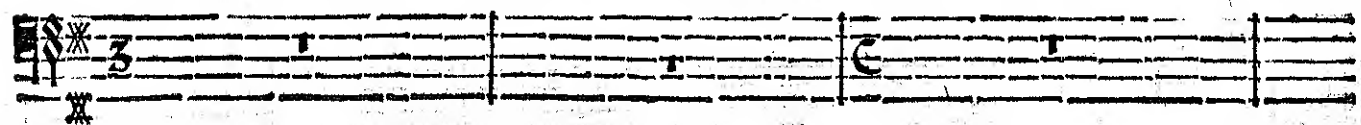
cage ; Il faut que sur Renaud ils viennent fondre tous.



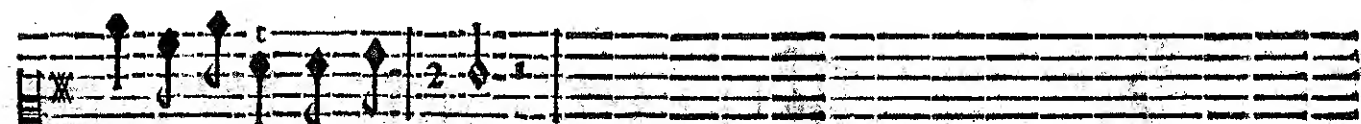
BASSE-CONTINUE.



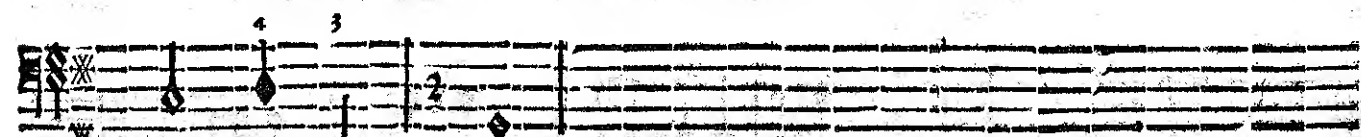
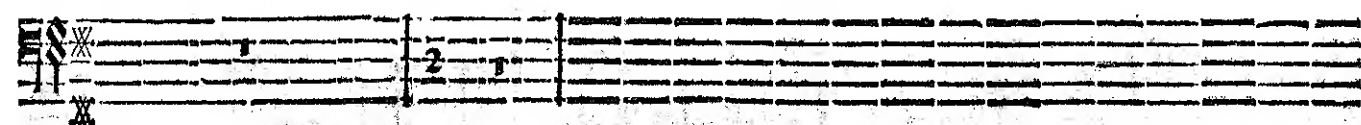
tage ; Laissez-moy l'immoler , laissez-moy l'avantage De voir ce cœur su-



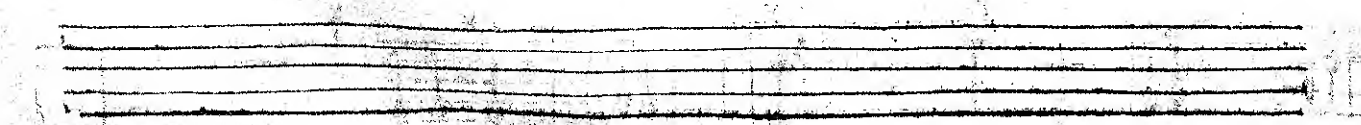
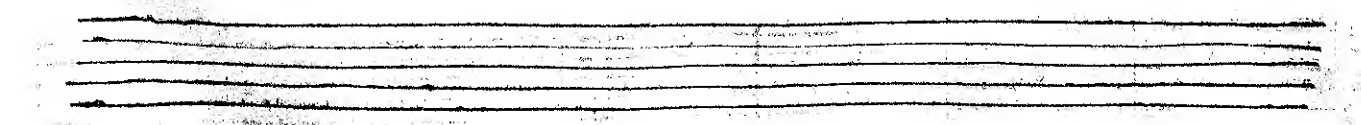
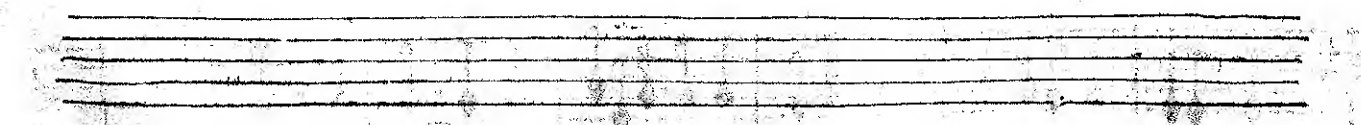
BASSE-CONTINUE.



perbe expirer de mes coups.



BASSE-CONTINUE.





## ARMIDE, TRAGÉDIE.

## SCÈNE III.

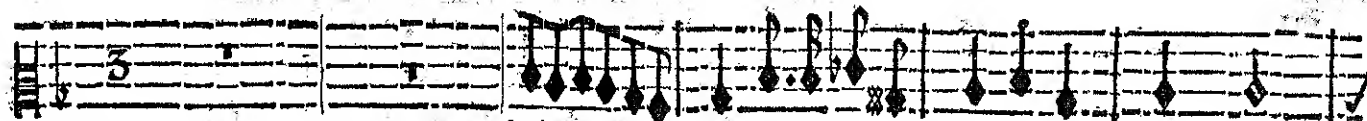
Il faut jouer cecy avec des sourdines. RENAUD seul.



lentement  
PRELUDE.



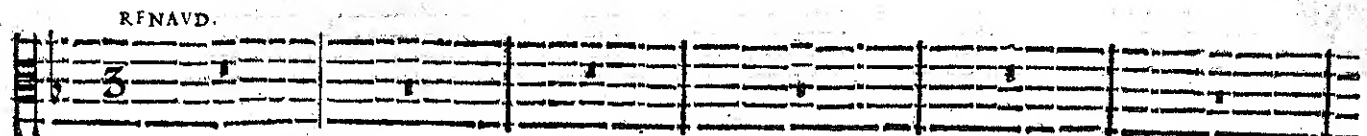
sourdines.



sourdines.



sourdines.

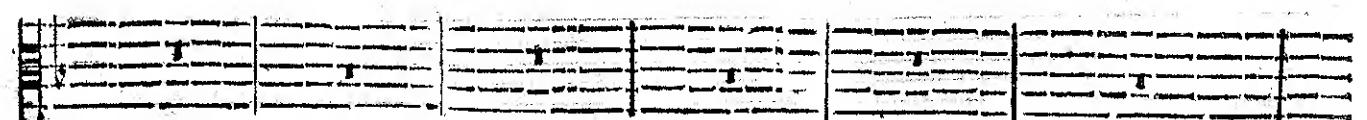
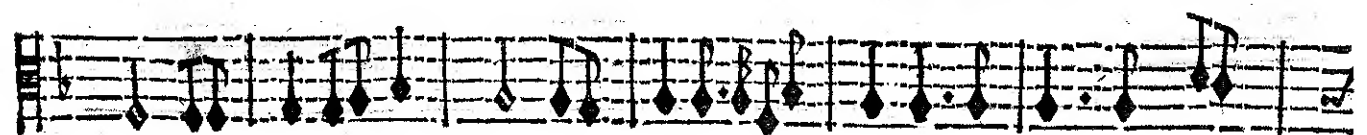
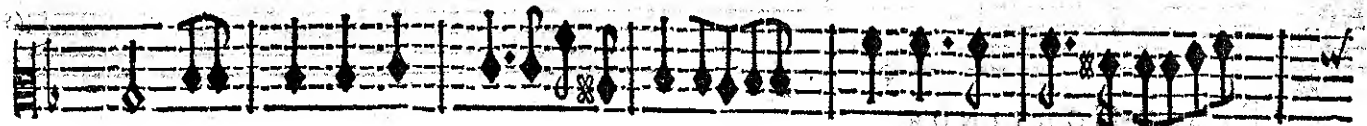
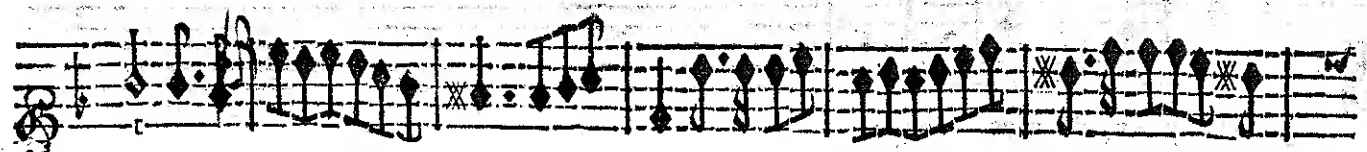


RENAUD.



sourdines.

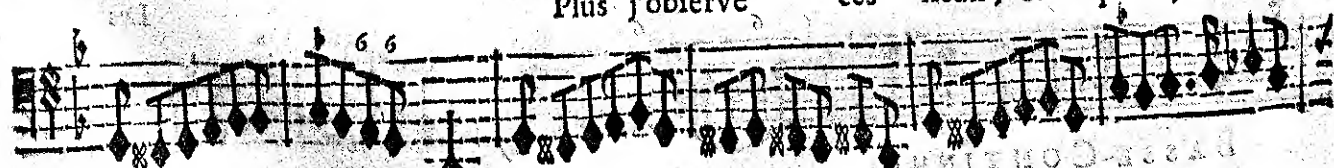
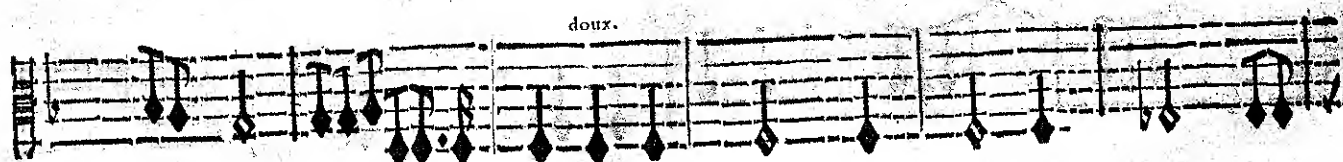
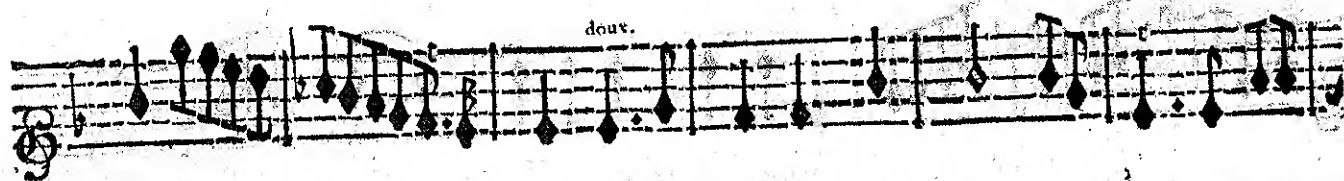
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

Plus j'observe ces lieux, &amp; plus je les ad-

## ARMIDE TRAGÉDIE.

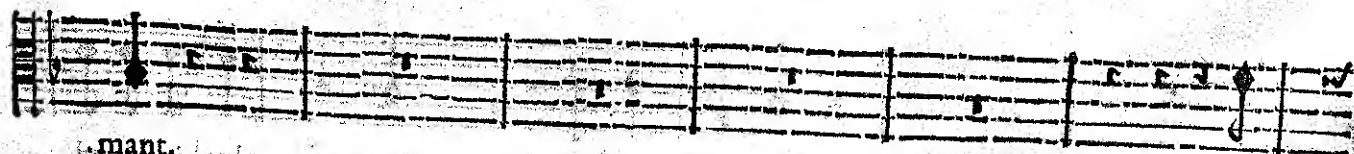


mire. Ce Fleuve coule lentement, Et s'éloigne à regret d'un séjour si char-



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.



mant.

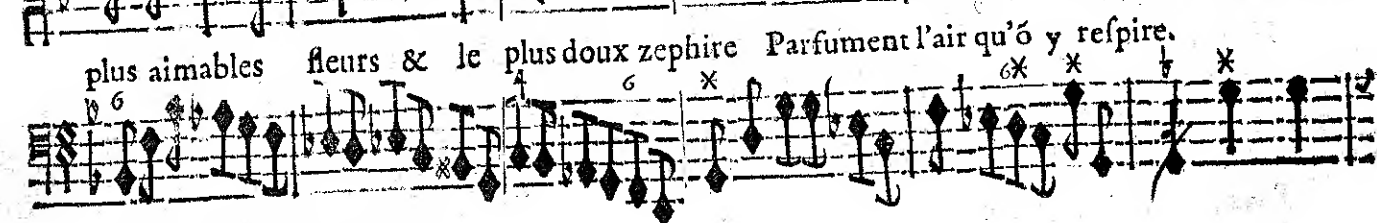
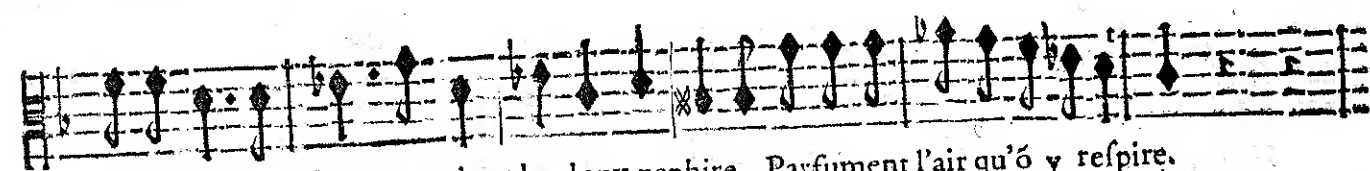
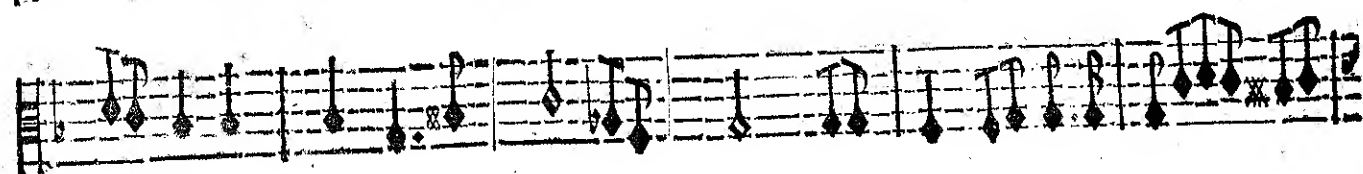
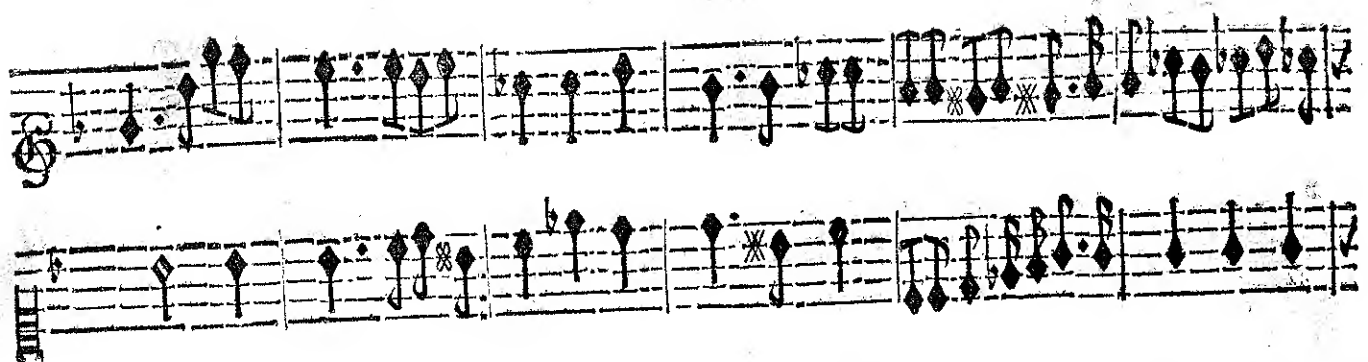
Les



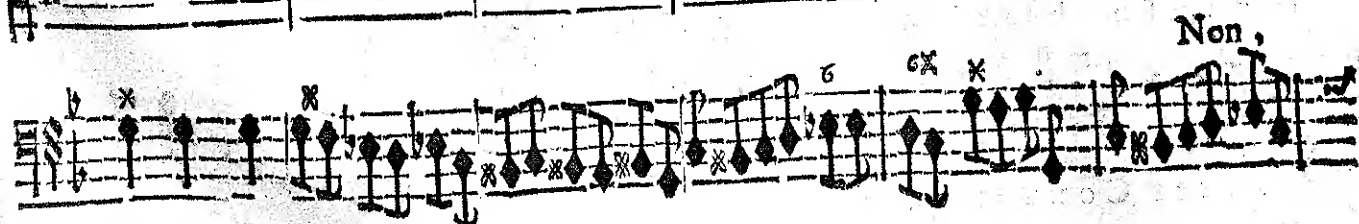
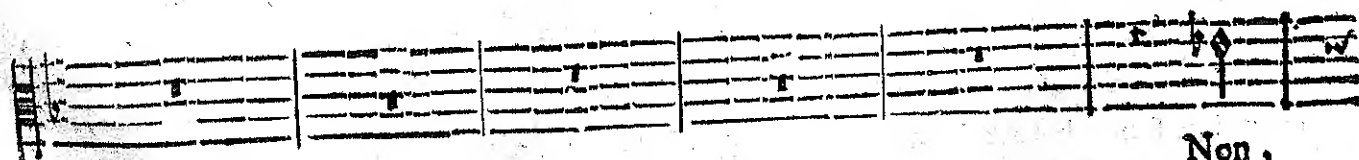
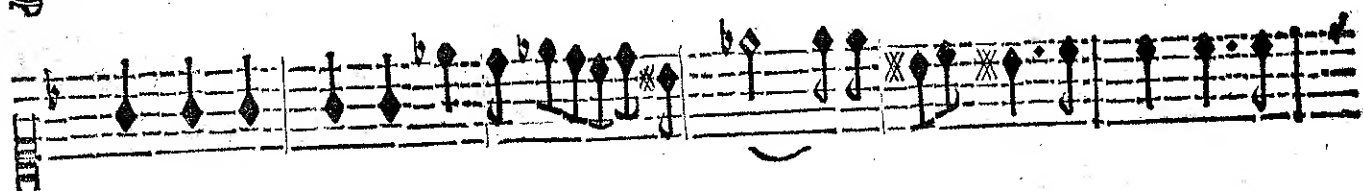
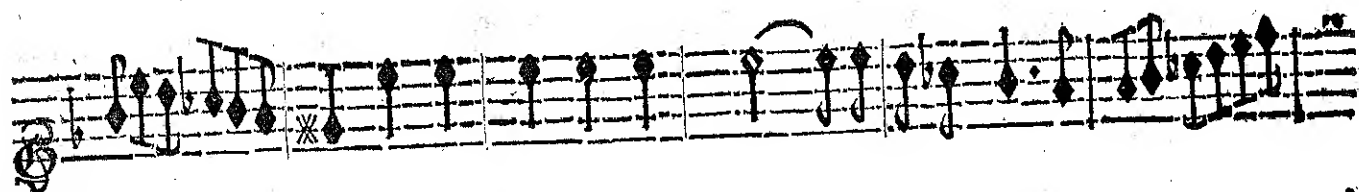
BASSE-CONTINUE.

ARMIDE TRAGÉDIE.





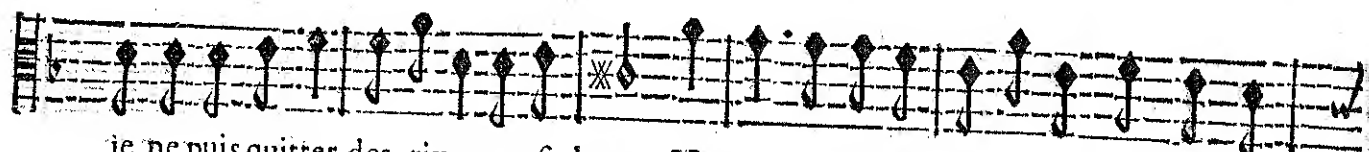
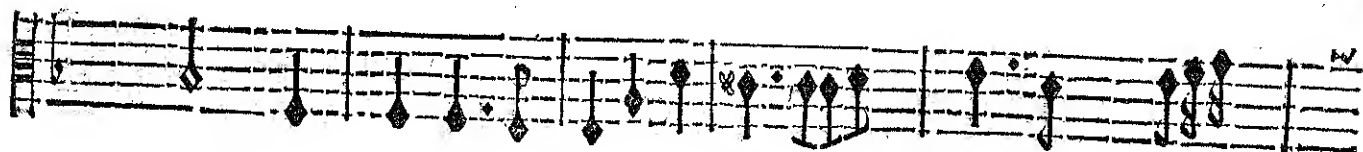
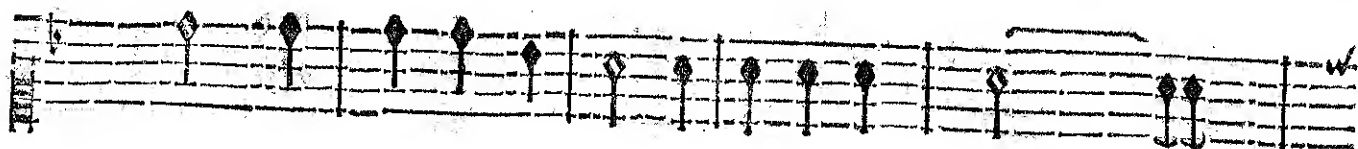
BASSE-CONTINUE.



BASSE-CONTINUE.



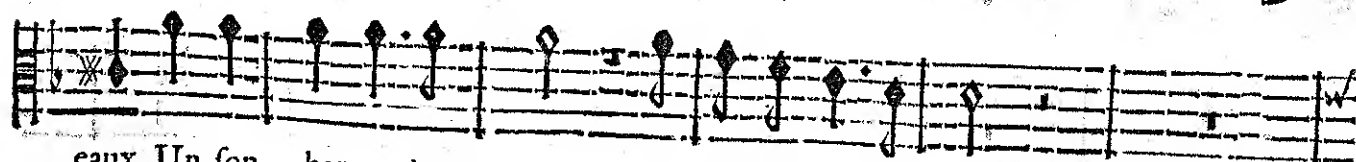
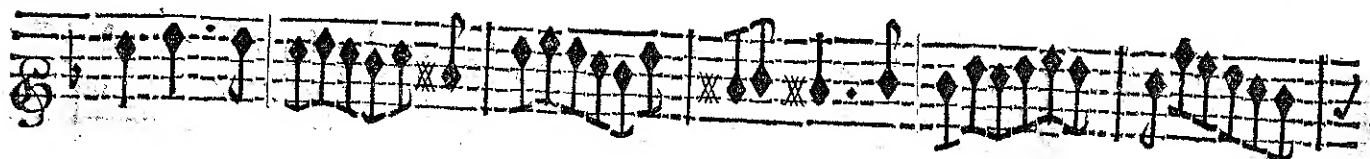
## ARMIDE, TRAGÉDIE.



je ne puis quitter des rivages si beaux. Un son harmonieux se mêle au bruit des



BASSE-CONTINUE.

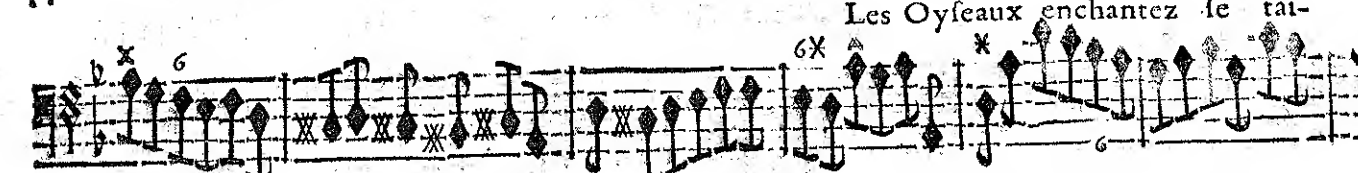
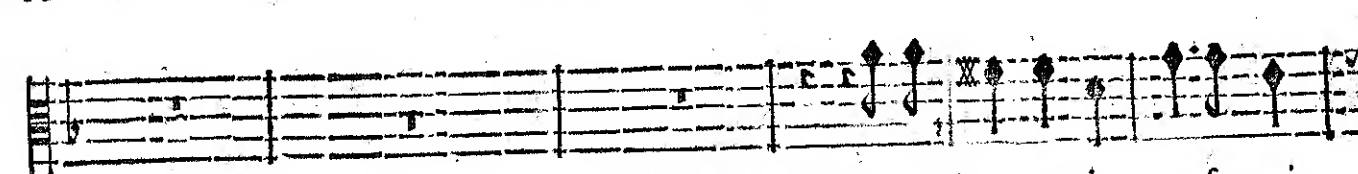
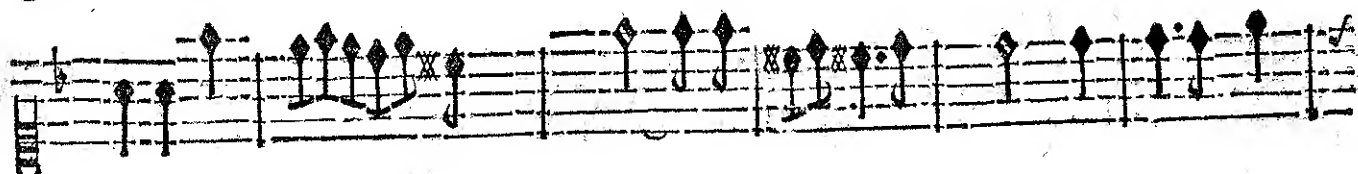
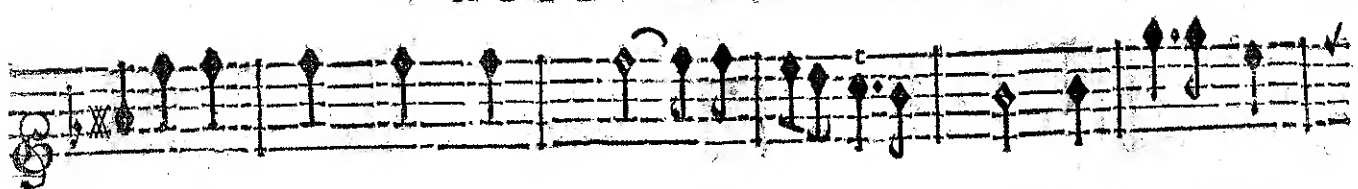


eaux. Un son harmonieux

se mêle au bruit des eaux.

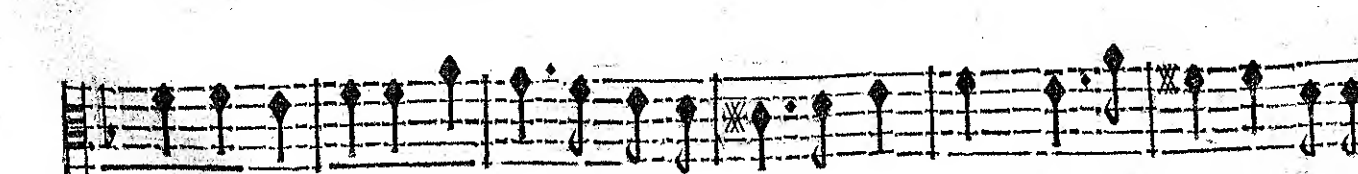
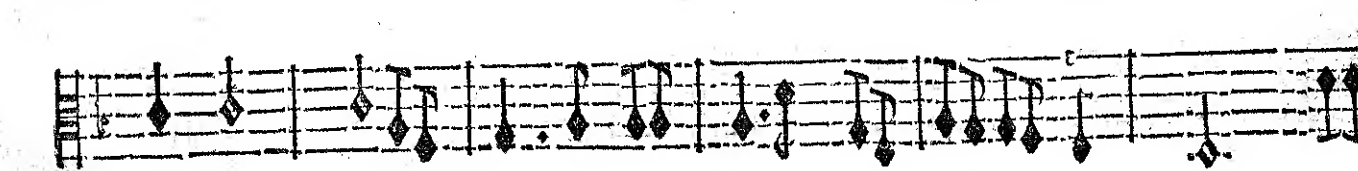


BASSE-CONTINUE.

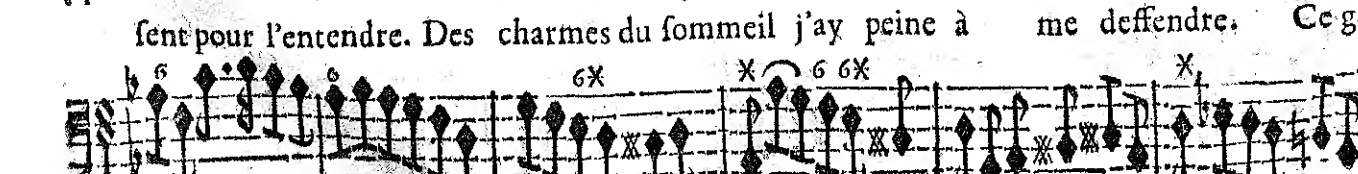


Les Oyseaux enchantez se tai-

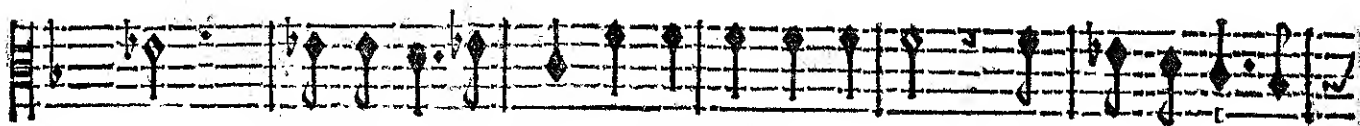
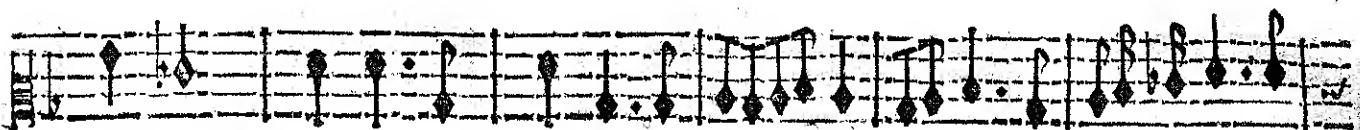
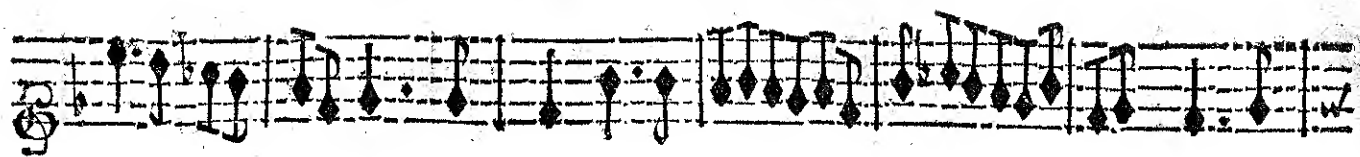
BASSE-CONTINUE.



sent pour l'entendre. Des charmes du sommeil j'ay peine à me deffendre. Ce ga-



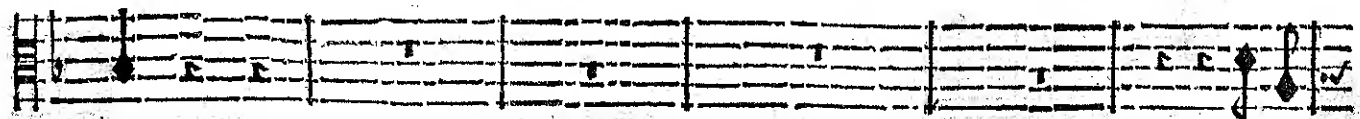
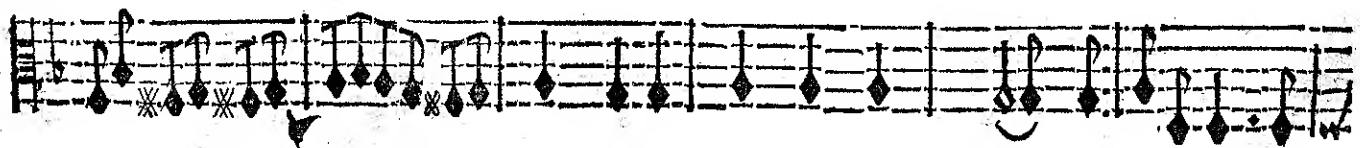
BASSE-CONTINUE.



zon, cét ombrage frais, Tout m'invite au repos sous ce feuillage es-



BASSE-CONTINUE.



pais.



Ce ga-

BASSE-CONTINUE.

quoy dans les bois avec empressement cherchant à me voir

zon, cét ombrage frais; Tout invite au repos Sous ce feuillage espais.

BASSE CONTINUE.

On reprend le Prelude de la 3. Scene page 80. Et sur la dernière note du Prelude, l'on chante ce qui suit.

## SCENE IV.

Une Nymphé des Eaux. Troupe de Bergers & Bergeres heroïques.

LA NYMPHE.

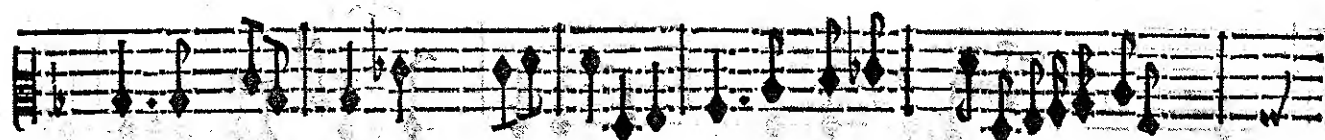
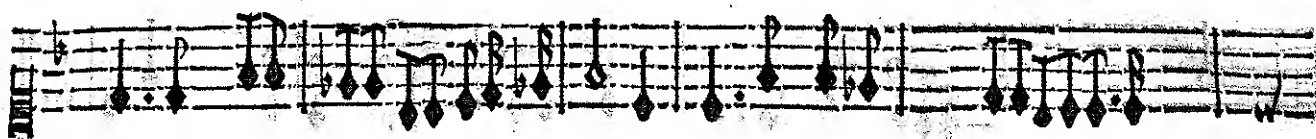
Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement! Pour-

BASSE-CONTINUE.





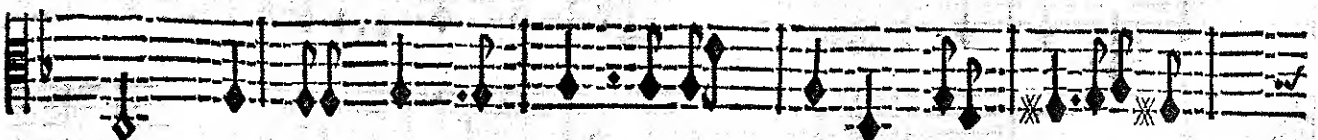
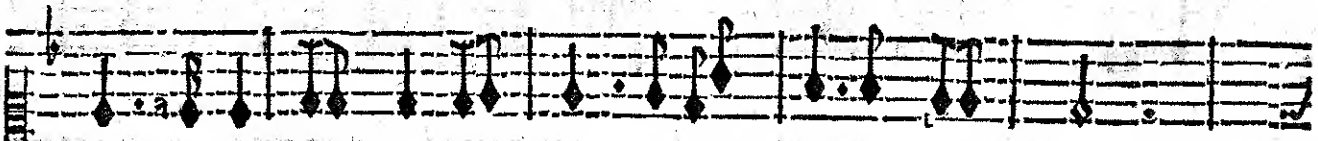
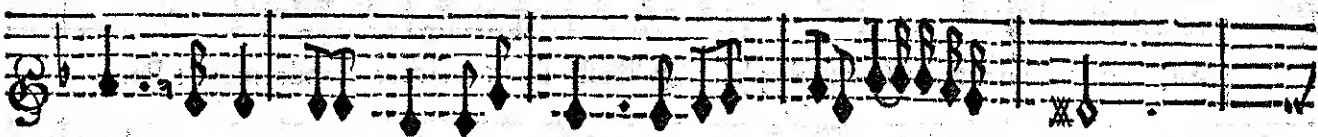
quoy dans les perils avec empressement chercher d'un vain honneur l'esclat imagi-



BASSE-CONTINUE.



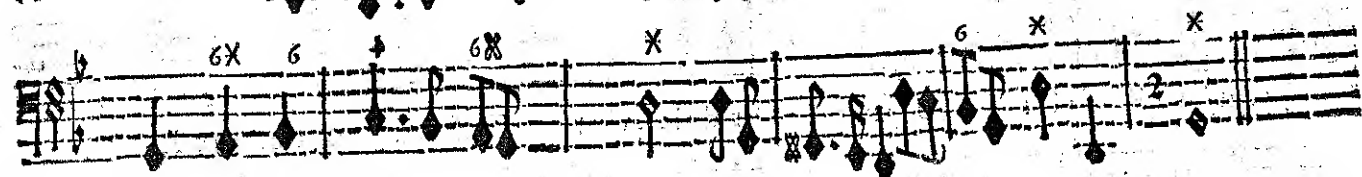
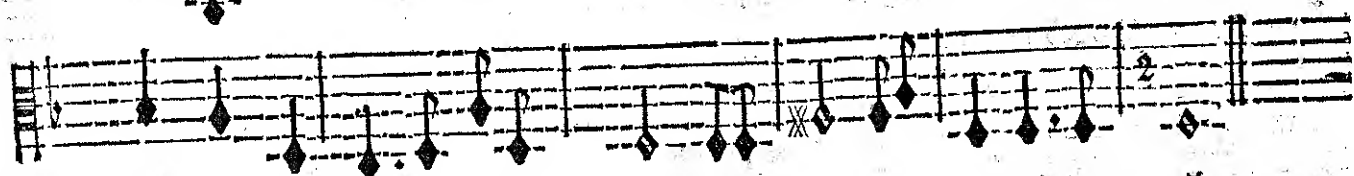
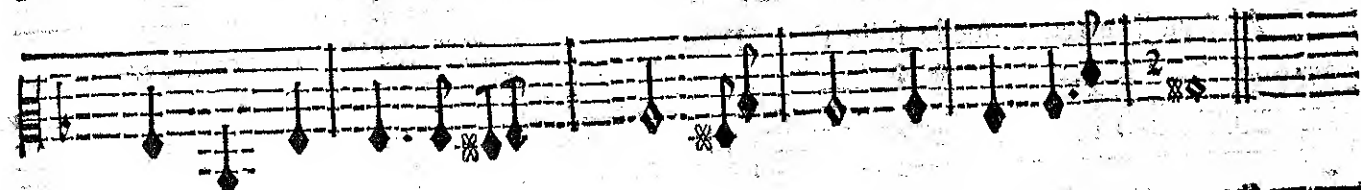
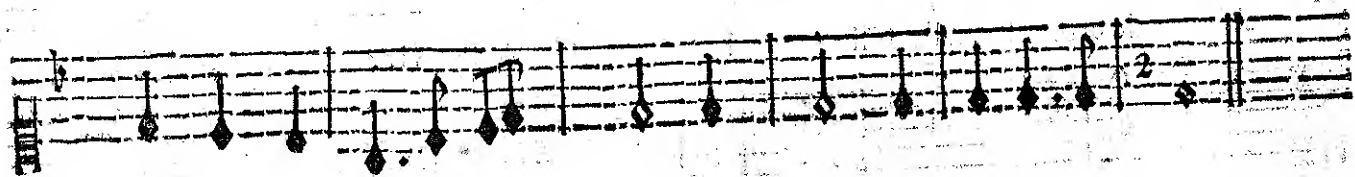
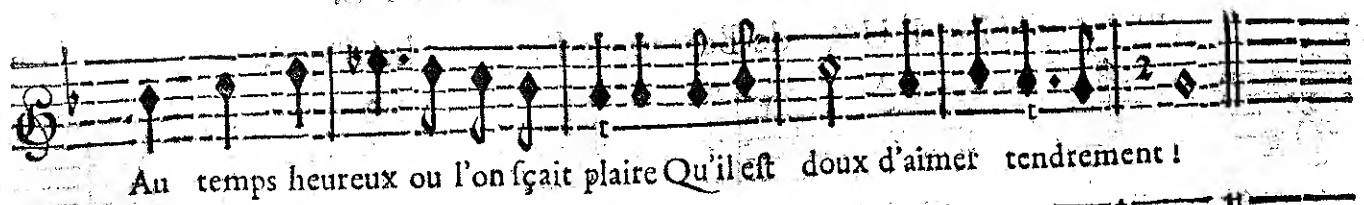
naire ? Pour une trompeuse chimere Faut-il quitter un bien char- mant?



BASSE-CONTINUE.

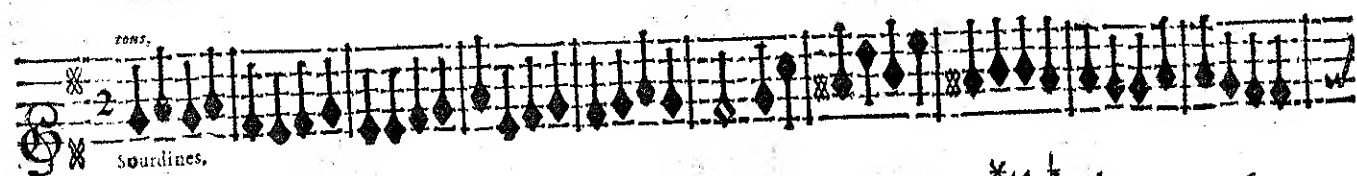
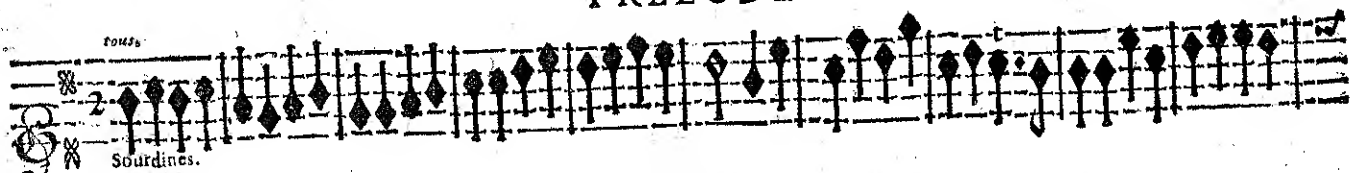
# ACTE SECOND.

89



BASSE-CONTINUE.

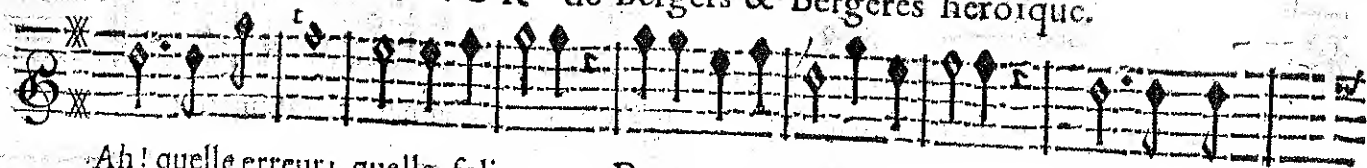
## PRELUDE.



BASSE-CONTINUE.

# ARMIDE TRAGÉDIE

## CHOEUR de Bergers & Bergeres heroïque.



Ah ! quelle erreur ! quelle folie ! De ne pas jouir de la vie ! Ah ! quelle er-



Ah ! quelle erreur ! quelle folie ! De ne pas jouir de la vie ! Ah ! quelle er-



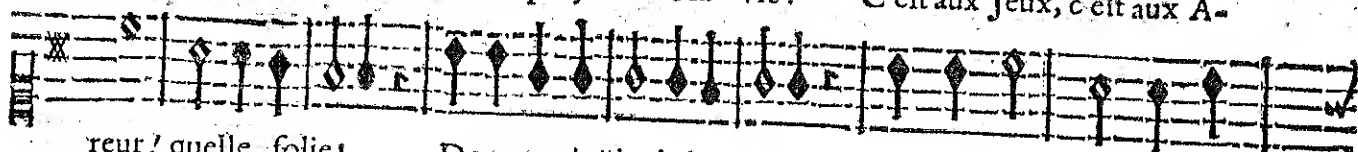
Ah ! quelle erreur ! quelle folie ! De ne pas jouir de la vie ! Ah ! quelle er-



BASSE-CONTINUE.



reur ! quelle folie ! De ne pas jouir de la vie ! C'est aux Jeux, c'est aux A-



reur ! quelle folie ! De ne pas jouir de la vie ! C'est aux Jeux, c'est aux A-



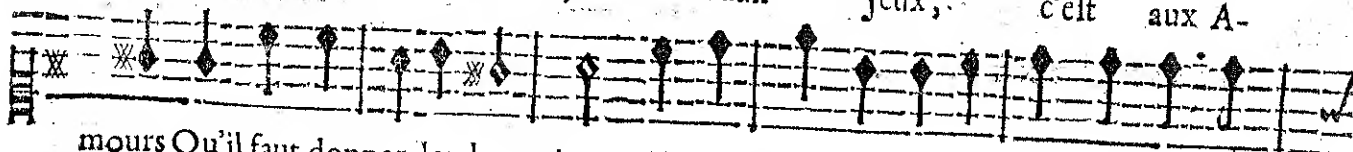
reur ! quelle folie ! De ne pas jouir de la vie ! C'est aux Jeux, c'est aux A-



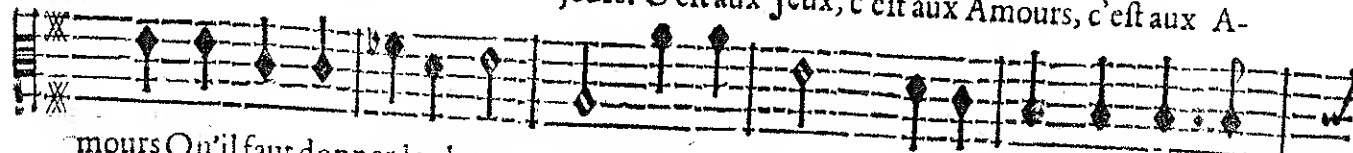
BASSE-CONTINUE.



mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-



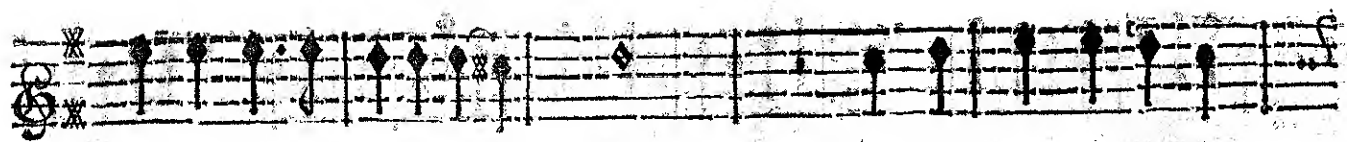
mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, c'est aux A-



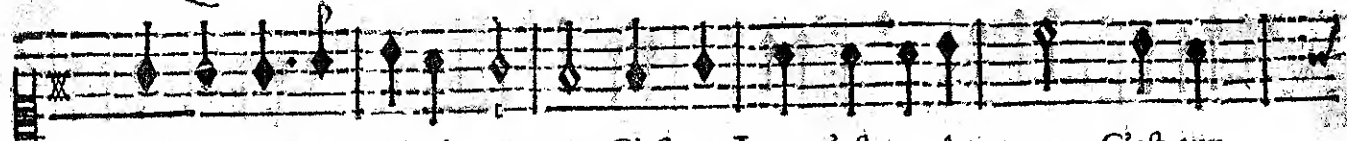
mours Qu'il faut donner les beaux jours. C'est aux Jeux, C'est aux Jeux, c'est aux A-



BASSE-CONTINUE.



mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-



mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux



mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux



BASSE-CONTINUE.



mours, c'est aux Amours Qu'il faut donner les beaux jours.



Jeux, c'est aux Amours Qu'il faut donner les beaux jours.



Jeux, c'est aux Amours Qu'il faut donner les beaux jours:



BASSE-CONTINUE.

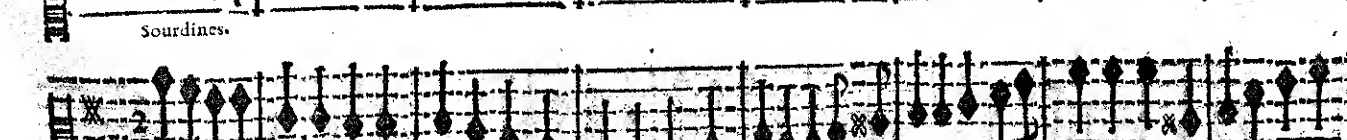
PREMIER AIR.



Sourdines.



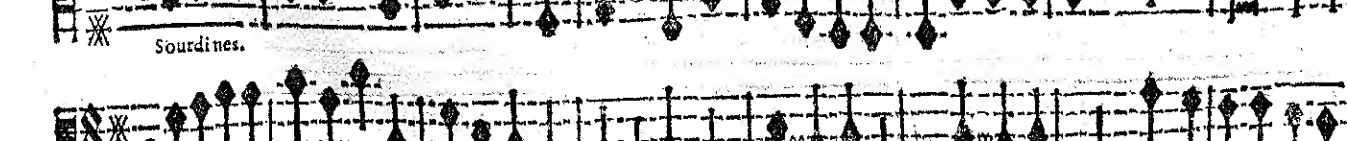
Sourdines.



Sourdines.



Sourdines.



Sourdines.



# ARMIDE, TRAGÉDIE

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line of eighth and sixteenth notes. The system ends with a double bar line.

The second system of musical notation consists of two staves. The upper staff (treble clef) begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a half note, a quarter note, and several eighth notes, followed by a double bar line. The lower staff (bass clef) also begins with a key signature of one sharp and a common time signature. It contains a series of notes, including a half note, a quarter note, and several eighth notes, followed by a double bar line. The notation is written in a style typical of early printed music, with square notes and a single line for each staff.

The second system of musical notation, continuing from the first system. It begins with a treble clef and a key signature of one sharp (F#). The melody continues with various note values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

*[Faint, illegible handwritten notes]*

Handwritten musical notation on a five-line staff. The notation consists of various symbols including vertical stems, horizontal lines, and some decorative flourishes. The staff is numbered '6' at the end.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and symbols, including a large 'X' at the beginning and a '6' at the end.

The second system of musical notation, consisting of a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. A double bar line is present, followed by a repeat sign (two dots) and a final measure containing a '6' time signature.

\_\_\_\_\_

ACTE SECOND.

93

SECOND AIR.

135

Grave.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

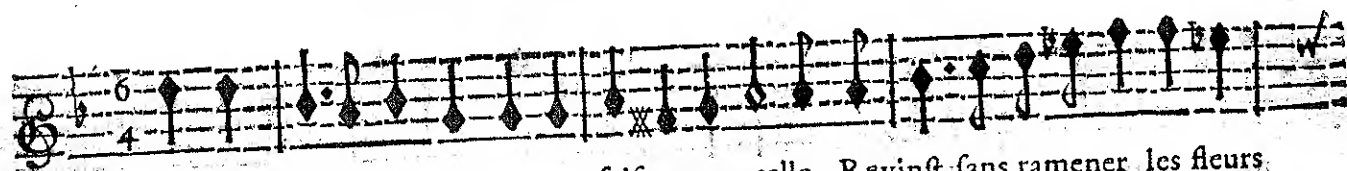
Sourdines.



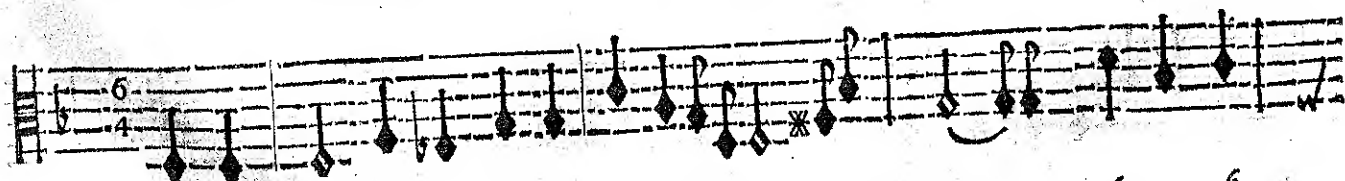
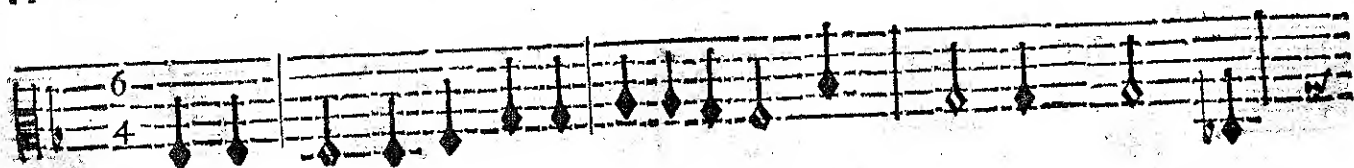
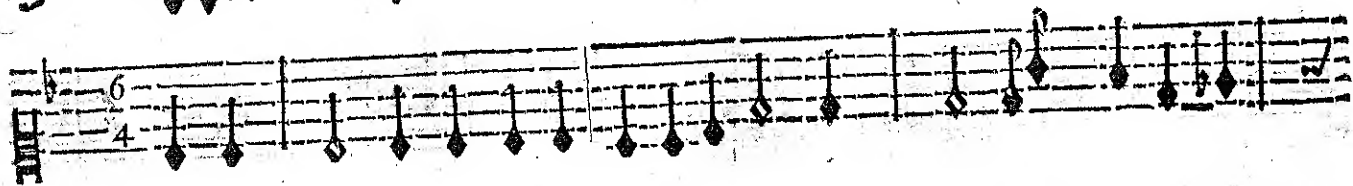
BASSE-CONTINUE.



UNE BEGÈRE HEROÏQUE.

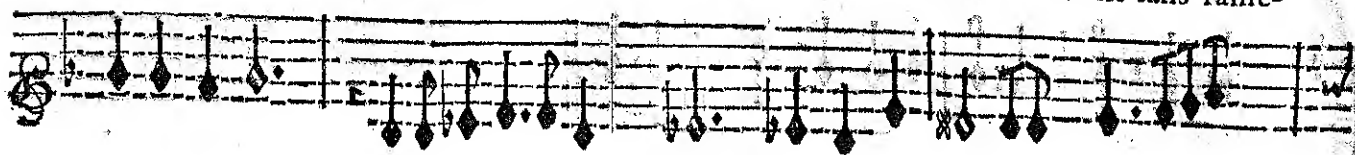
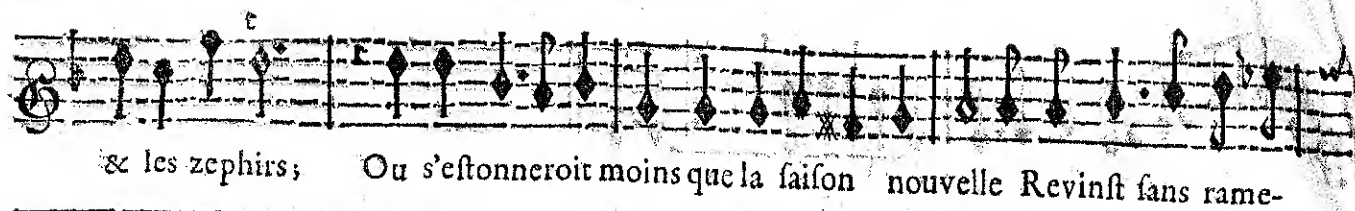


On s'estonneroit moins que la saison nouvelle Revint sans ramener les fleurs.

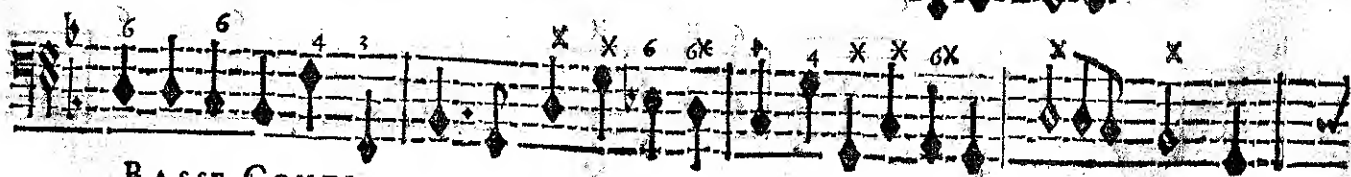


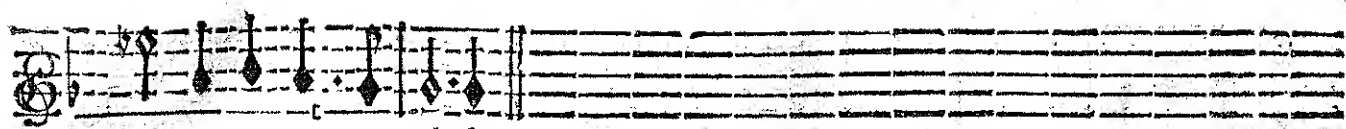
BASSE-CONTINUE,



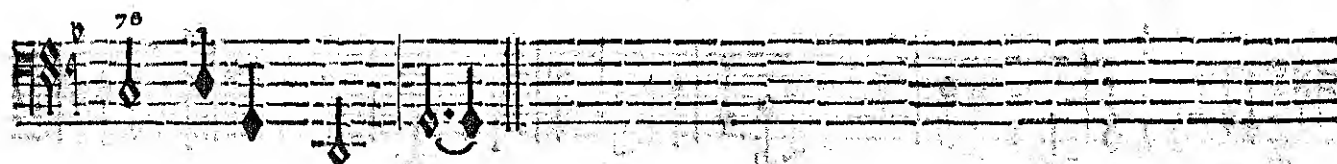
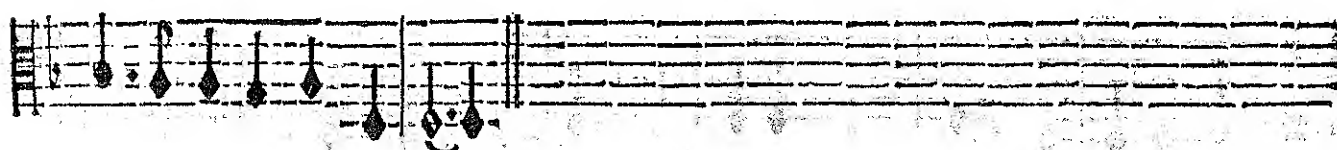
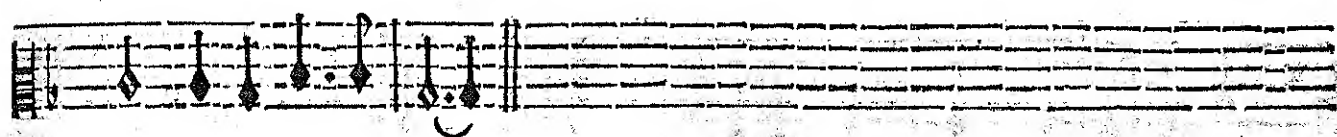
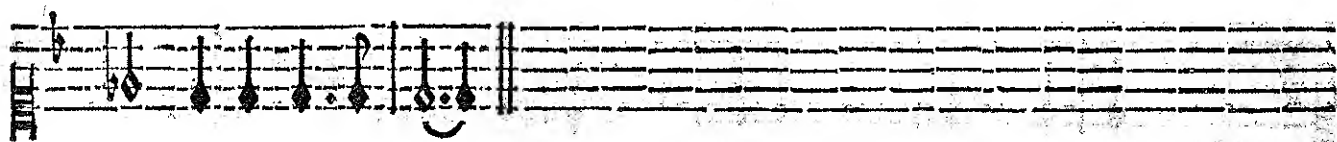
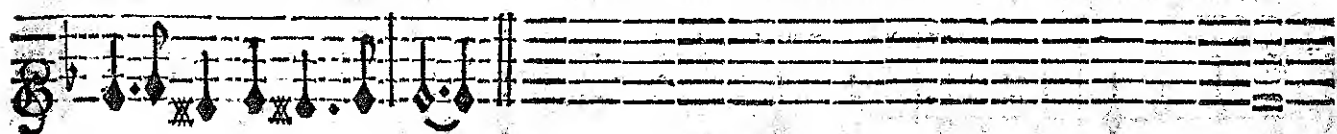


UNE PÈGE HÉROÏQUE





mour & sans les plaisirs.

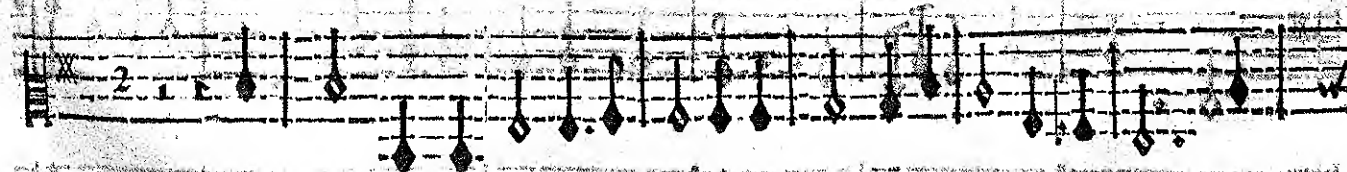
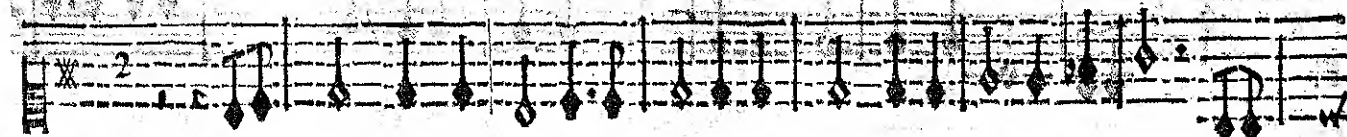


On reprend le second Air en bé mol page 93. & après le premier en bé quatre ; puis la Bergère chante ce qui suit sur la finale de l'air.

LA BERGÈRE.

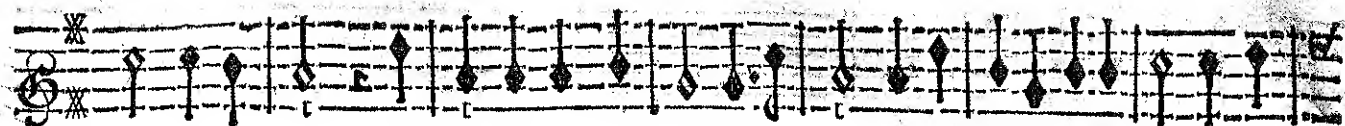


Laiſſons au tendre amour la Jeuneſſe en partage, La Sageſſe a ſon temps il ne

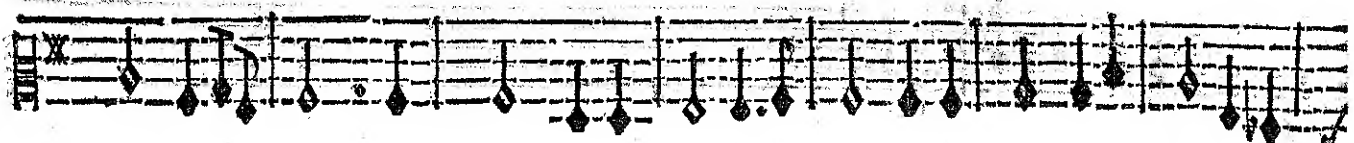
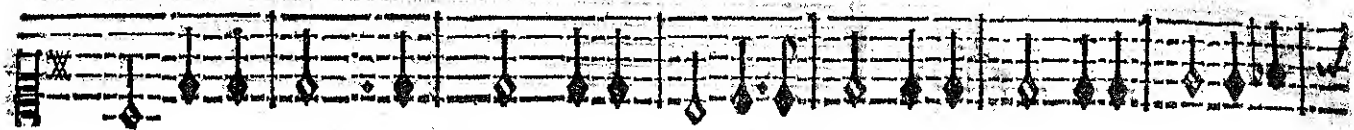
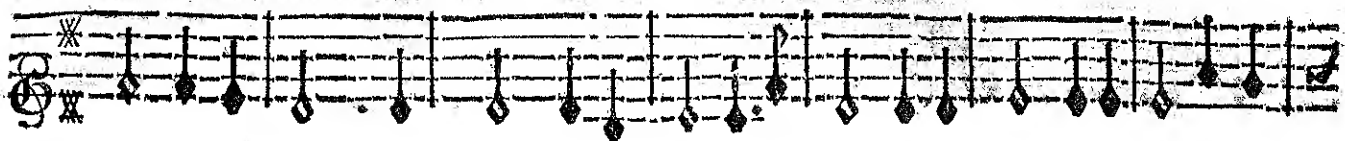


BASSE-CONTINUE.

N



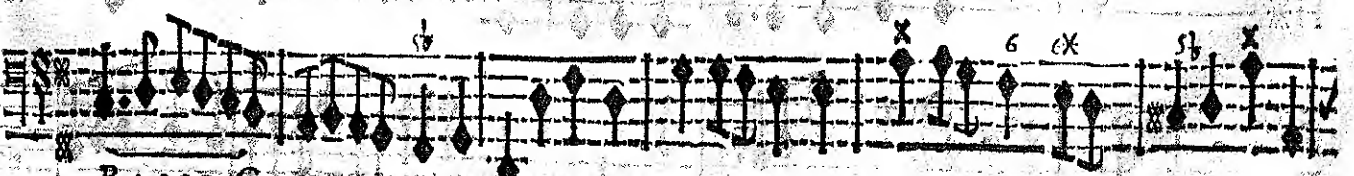
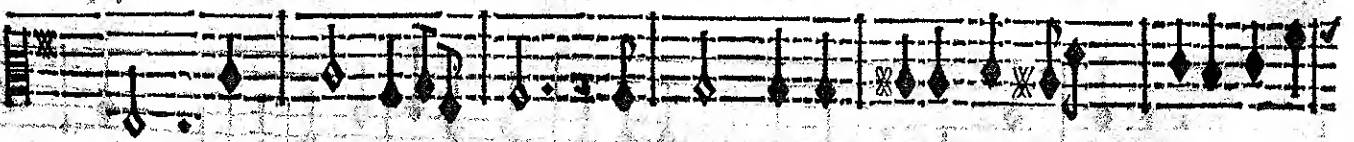
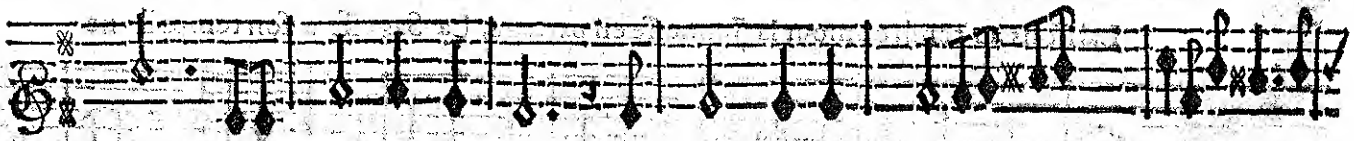
vient que trop tost, Laissons au rendre amour la Jeunesse en partage, La sagesse à son



BASSE-CONTINUE.



temps, il ne vient que trop tost: Ce n'est pas estre sage D'estre plus sage qu'il ne



BASSE-CONTINUE.

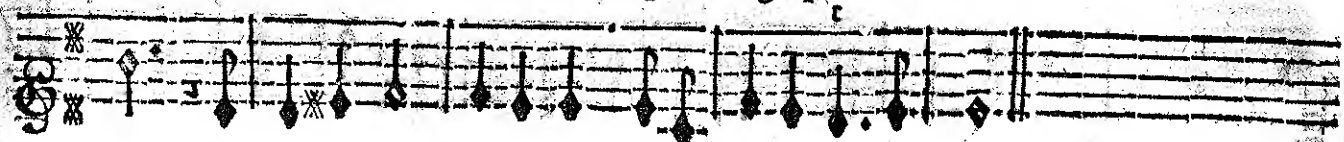


# ACTE SECOND.

59



faut. Ce n'est pas estre sage D'estre plus sage qu'il ne faut.



BASSE-CONTINUE.

On reprend le petit Chœur Ah ! quelle erreur ! &c. page 90.



Flûte du Chœur.

## SCENE V.

ARMIDE, RENAUD endormy.



VIOLONS.



BASSE-CONTINUE.

N ij



# ARMIDE TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The subsequent staves are in bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with fermatas or long notes. The notation includes various accidentals and dynamic markings.

BASSE-CONTINUE.

The second system of the musical score continues the composition with five staves. It maintains the same notation style as the first system, with complex rhythmic patterns and various musical symbols. The staves are filled with dense musical notation, including many beamed notes and rests.

BASSE-CONTINUE.

This block contains faint musical notation at the bottom of the page, which appears to be a continuation of the score or a separate section. The notation is less distinct than the previous systems.

# ACTE SECOND.

101

BASSE-CONTINUE.

## ARMIDE.

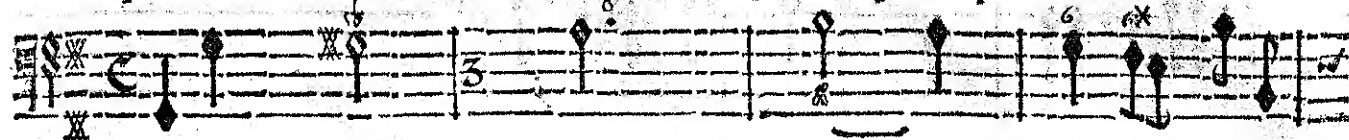
En- fin il est en ma puissance, Ce fatal Ennemy, ce superbe Vain-

BASSE-CONTINUE.

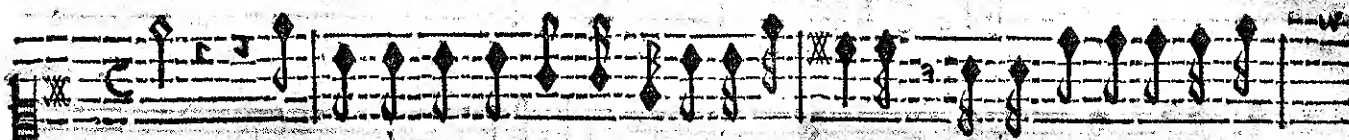
## ARMIDE, TRAGÉDIE.



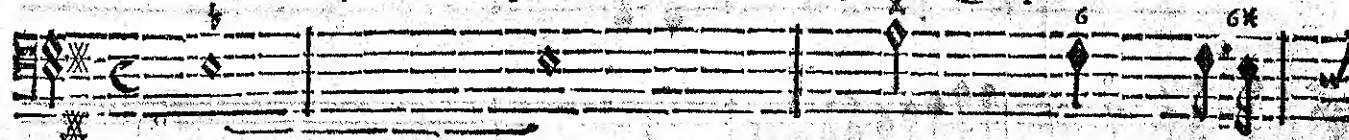
queur. Le charme du sommeil le livre à ma vengeance ; Je vais percer son invincible



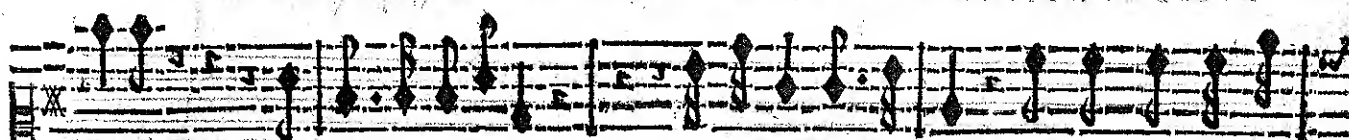
BASSE-CONTINUE.



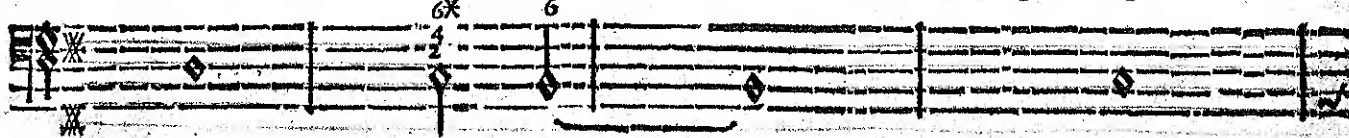
coeur. Par luy tous mes captifs sont sortis d'esclavage ; Qu'il éprouve toute ma



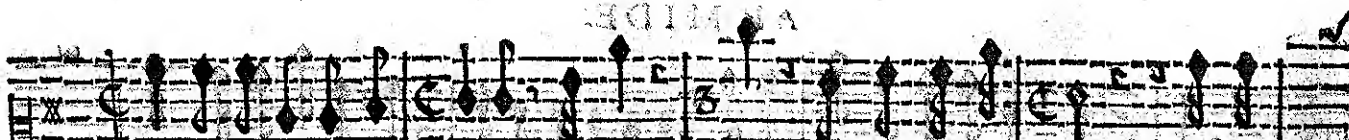
BASSE-CONTINUE.



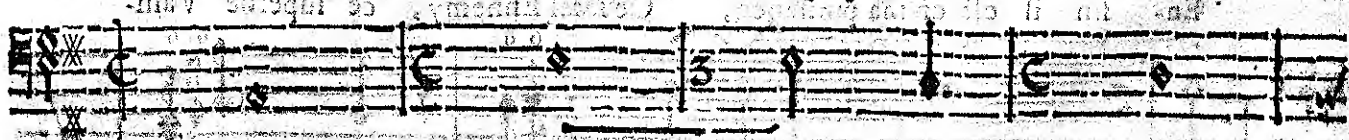
rage. Quel trouble me faitit ? qui me fait hesiter ? Qu'est-ce qu'en la fa-



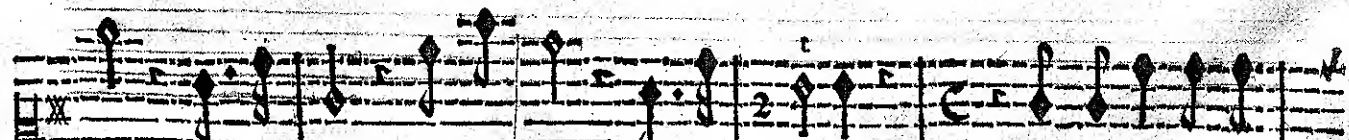
BASSE-CONTINUE.



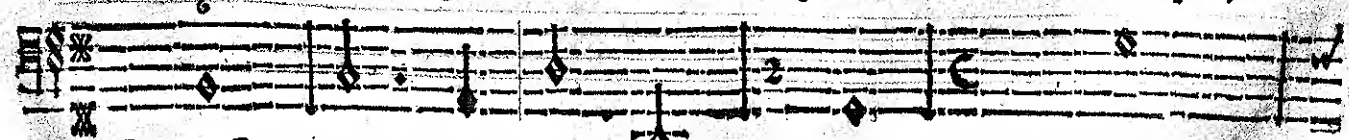
veur la pitié me veut dire ? Fraçons. ... Ciel ! qui peut m'arre- ter ? Ache-



BASSE-CONTINUE.



vons. ... je fremis ! vangeons-nous. ... je sou- pire ! Est-ce ainsi que je

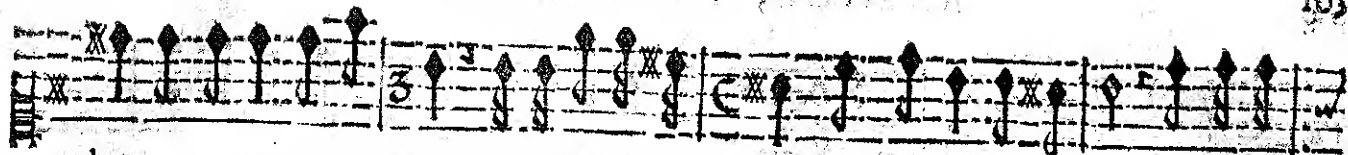


BASSE-CONTINUE.

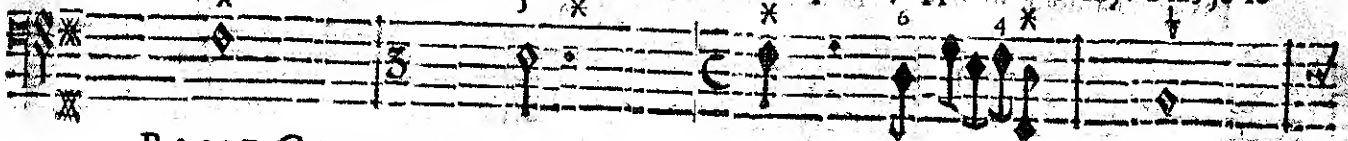


# ACTE SECOND.

103



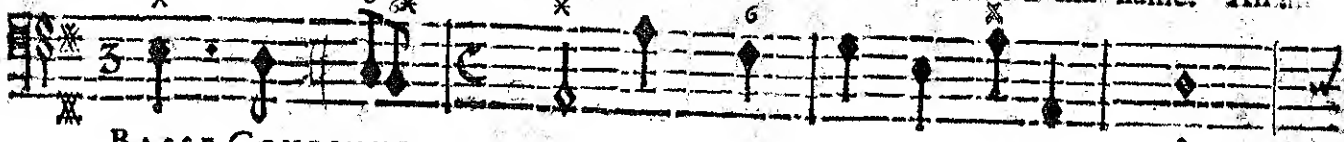
doy me vanger aujour- d' huy! Ma colere s'é- teint quand j'approche de luy. Plus je le



BASSE-CONTINUE.



voy; plus ma vengeance est vaine; Mon bras tremblant se refuse à ma haine. Ah!



BASSE-CONTINUE.



quelle cruauté de luy ravir le jour! A ce jeune Heros tout cede sur la



BASSE-CONTINUE.



Terre. Qui croiroit qu'il fust né seulement pour la Guerre? Il semble estre fait pour l'a-



BASSE-CONTINUE.



mour. Ne puis-je me vanger à moins qu'il ne pe- risse? Hé ne suffit-il



BASSE-CONTINUE.

BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

pas que l'amour le pu- nisse ? Puisqu'il n'a pû trou- ver mes yeux assez char-

BASSE-CONTINUE.

nants, Qu'il m'aime au moins par mes enchanteméts, Que, s'il se peut, je le ha-

BASSE-CONTINUE.

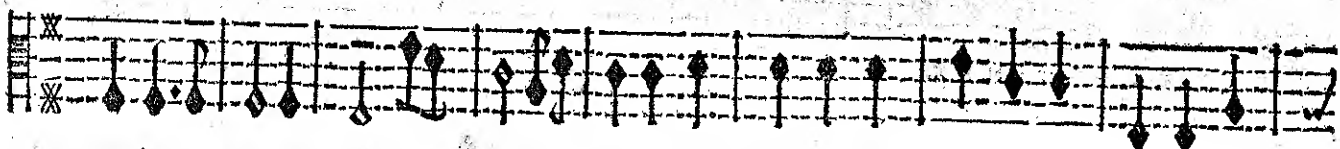
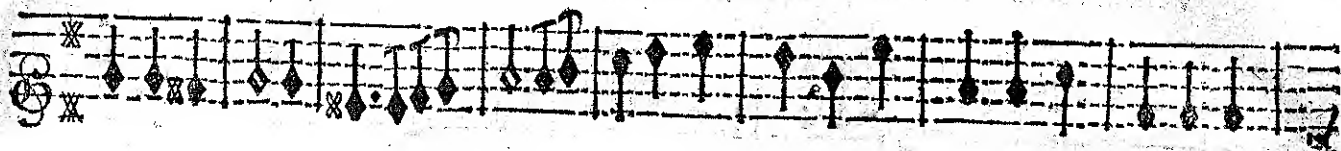
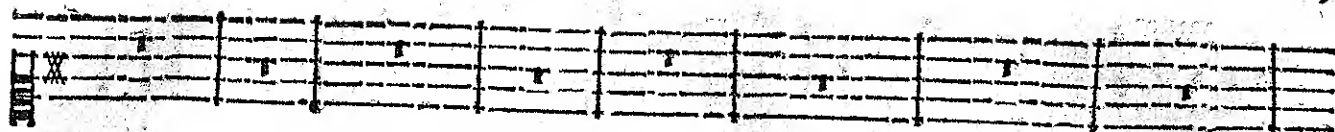
iffe.

VIOLONS.

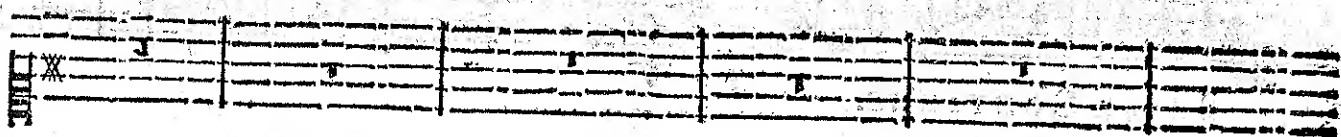
BASSE-CONTINUE.

ACTE SECOND.

105



BASSE-CONTINUE.



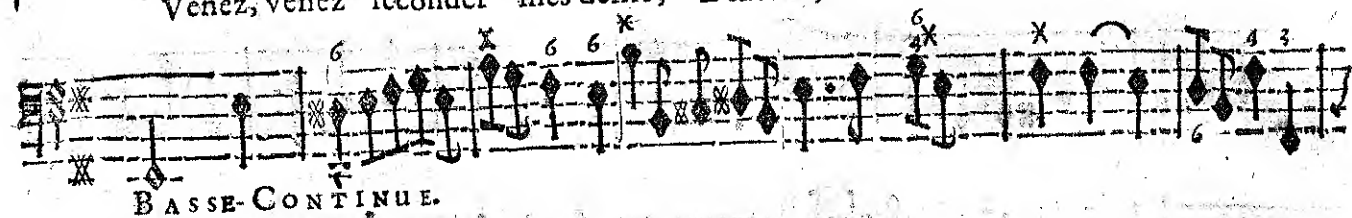
BASSE-CONTINUE.

## ARMIDE, TRAGEDIE.

ARMIDE



Venez, venez seconder mes desirs, Demons, transformez-vous en d'aimables ze-



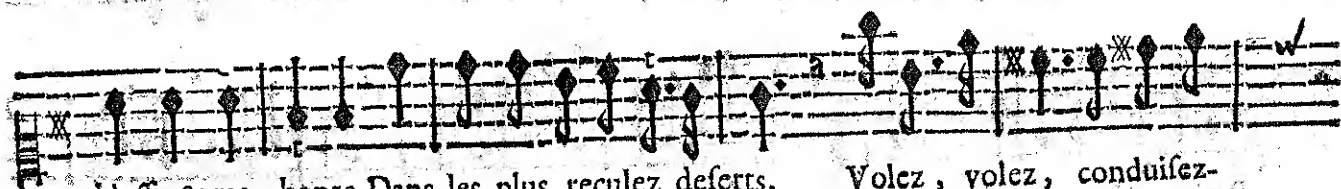
BASSE-CONTINUE.



phirs: Venez, ve-phirs: Je cede à ce vainqueur, la pitié me surmonte, Cachez ma foi-



BASSE-CONTINUE.



blesse &amp; ma honte Dans les plus reculez deserts, Volez, volez, conduisez-



BASSE-CONTINUE.



nous au bout de l'Univers. Volez, volez, conduisez-nous au bout de l'Univers.



BASSE-CONTINUE.



ENTR'ACTE.

&amp;c. comme au Prologue.

FIN DU SECOND ACTE.







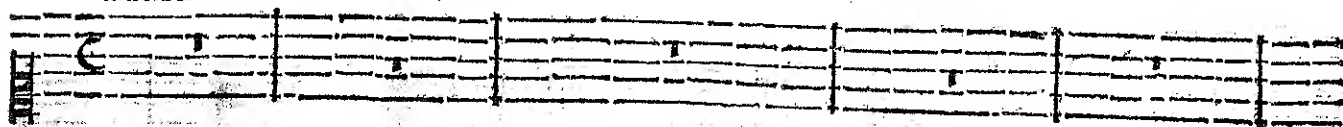
# ACTE TROISIEME.

Le Theatre change & represente un Desert.

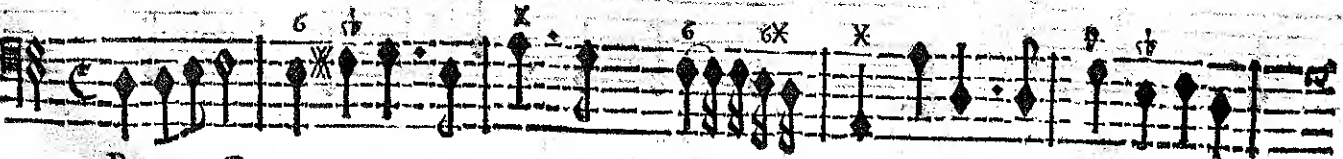
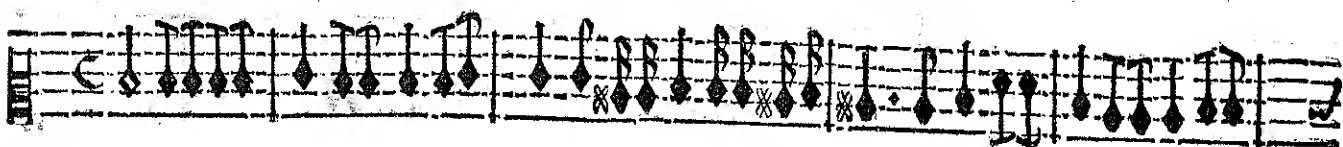
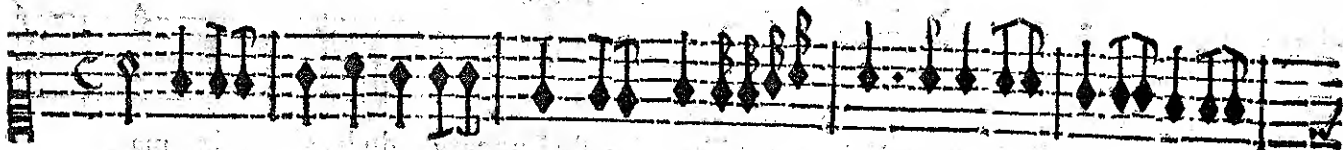
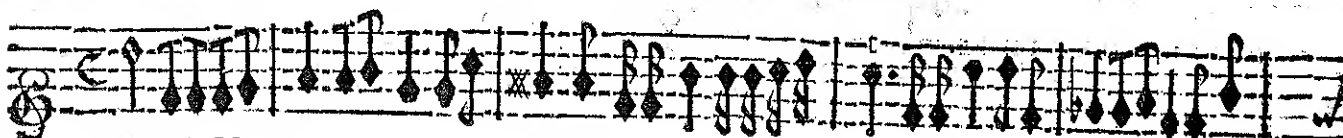
## SCENE PREMIERE.

ARMIDE seule.

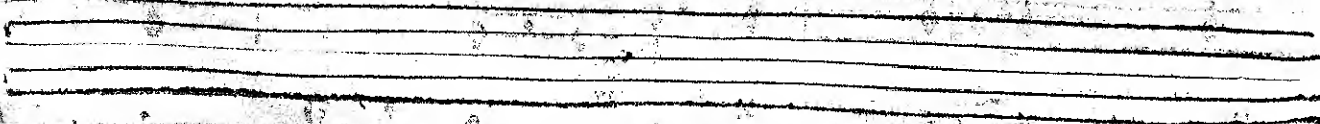
ARMIDE.



PRELUDE.

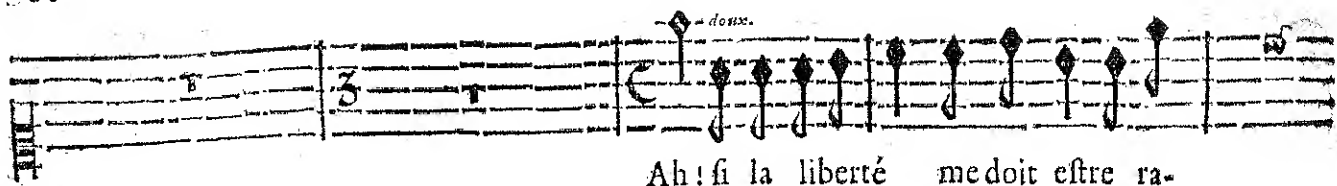


BASSE-CONTINUE.

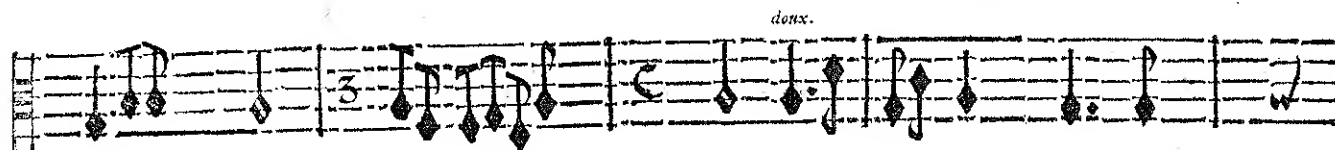
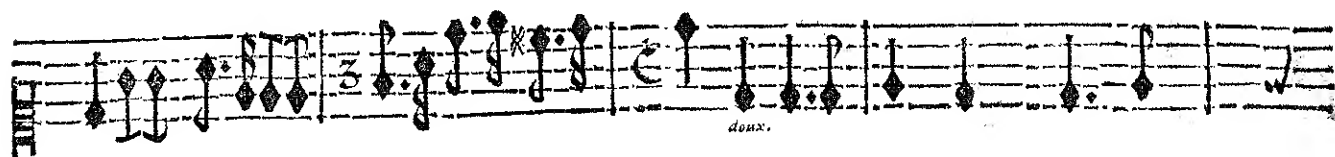




## ARMIDE TRAGEDIE.



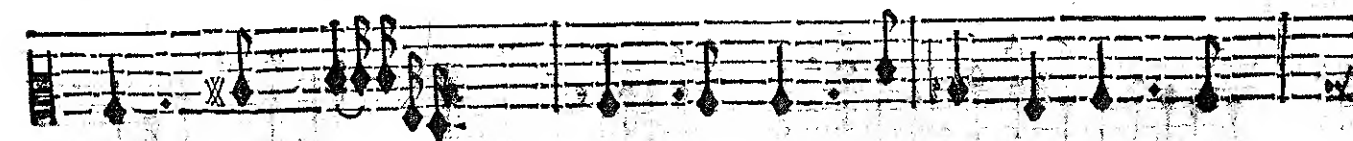
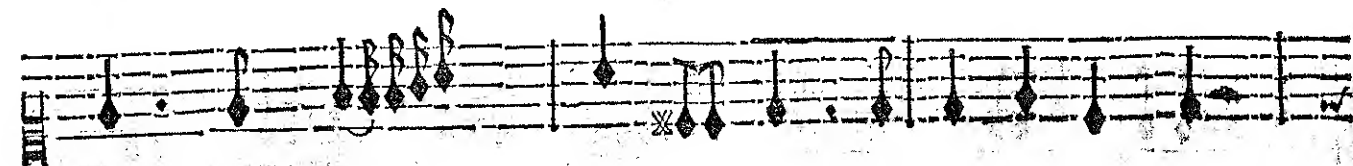
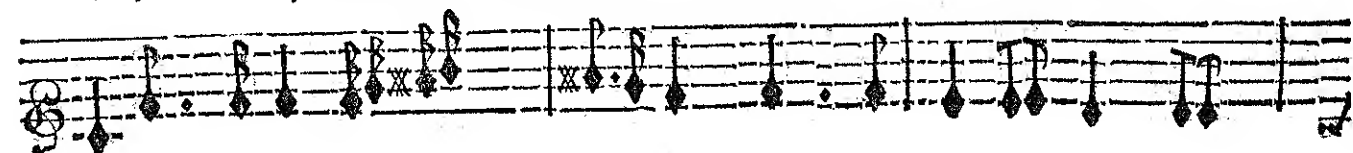
Ah! si la liberté me doit estre ra-



BASSE-CONTINUE.



vie, Est-ce à toy d'estre mon Vainqueur? Trop funeste Ennemy du bonheur de ma



BASSE-CONTINUE.



vie, Faut-il que malgré moy tu regne dans mon cœur. Le desir de ta

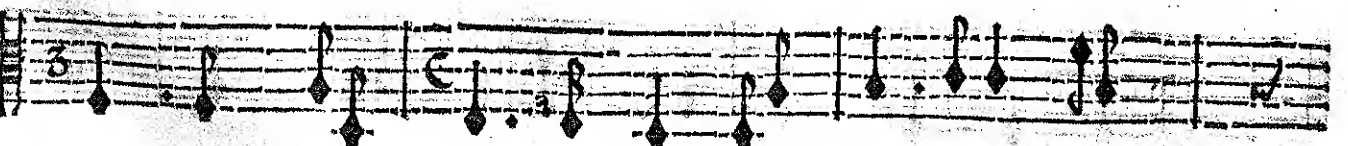


BASSE-CONTINUE.

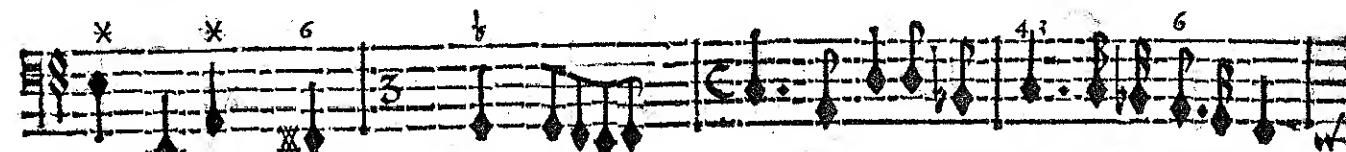
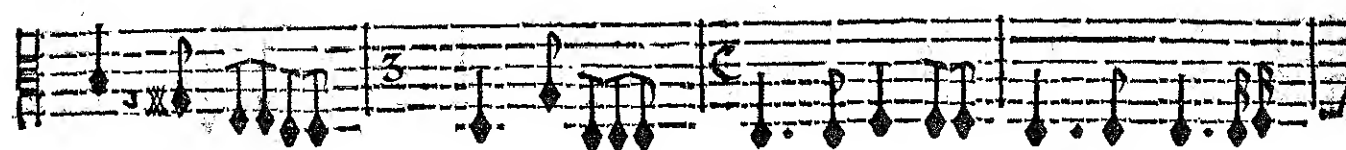
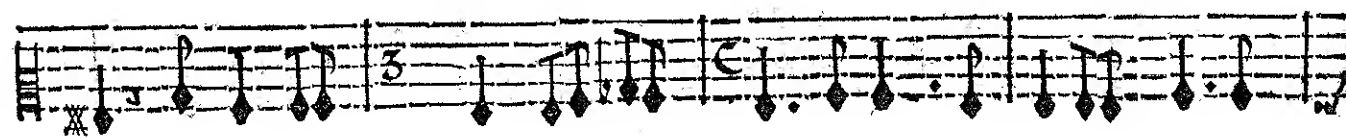
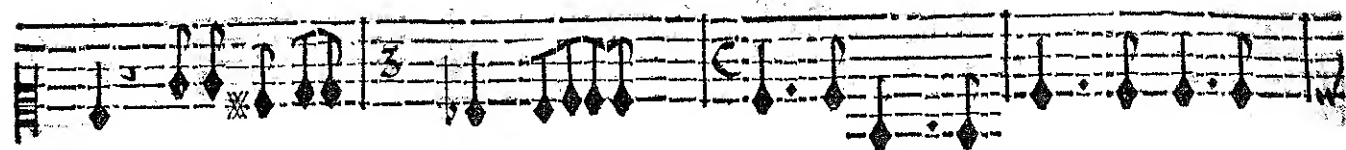
MONTMORT



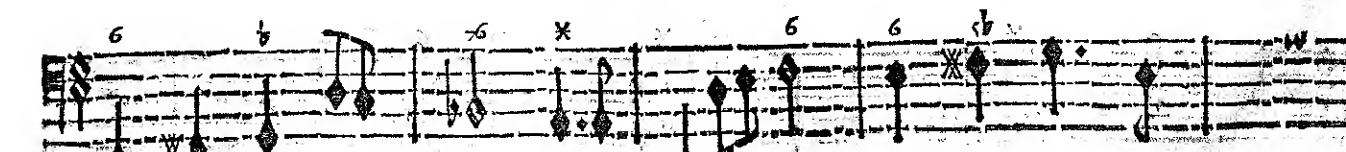
mort fut ma plus chere en- vie; Comment as-tu changé ma colere en lan-



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

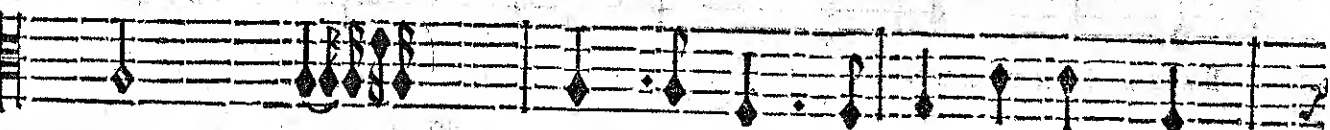
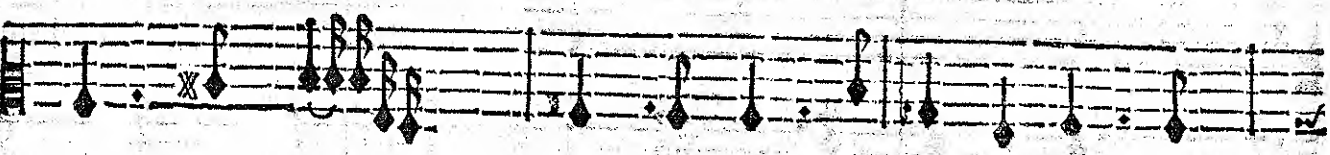
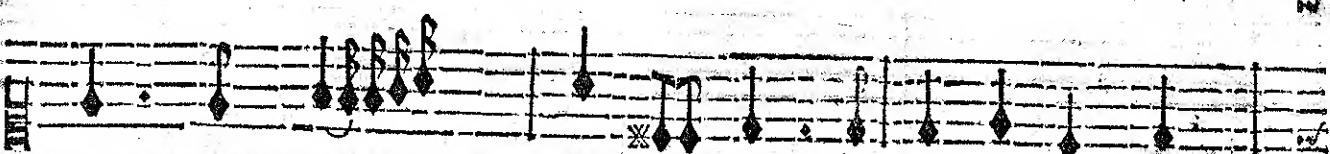
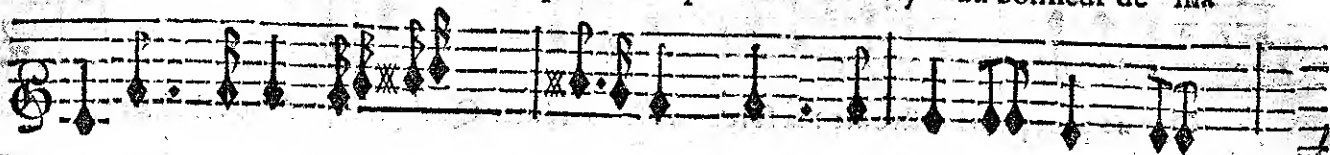
BASSE-CONTINUE.

# ACTE TROISIEME.

III



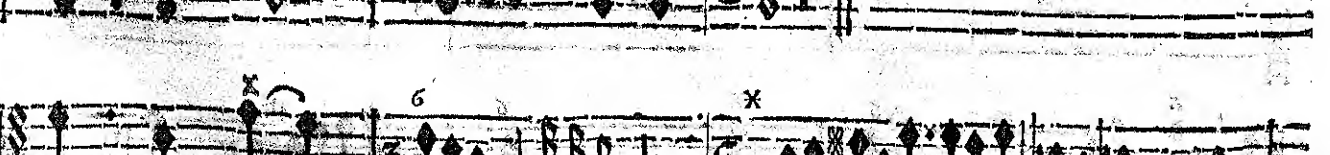
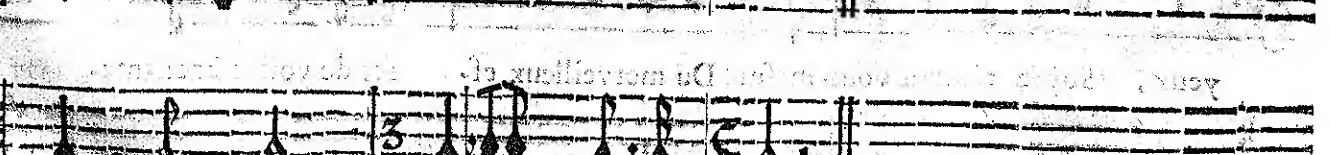
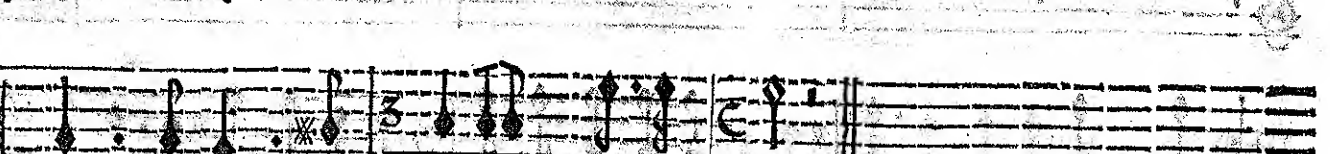
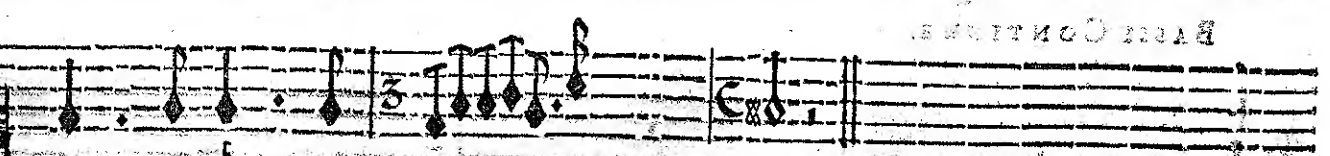
vie, Est-ce à toy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma



## BASSE-CONTINUE.



vie, Faut-il que malgré moy tu regnes dans mon cœur?



## BASSE-CONTINUE.

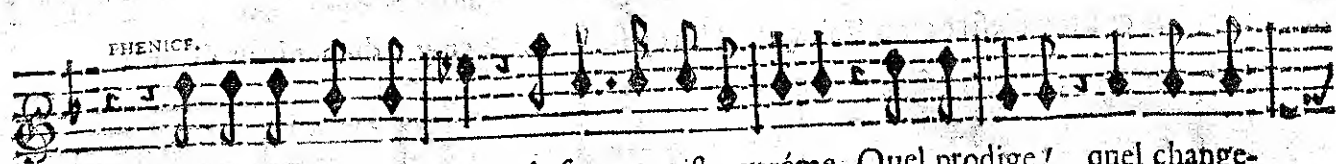
## PRELUDE.



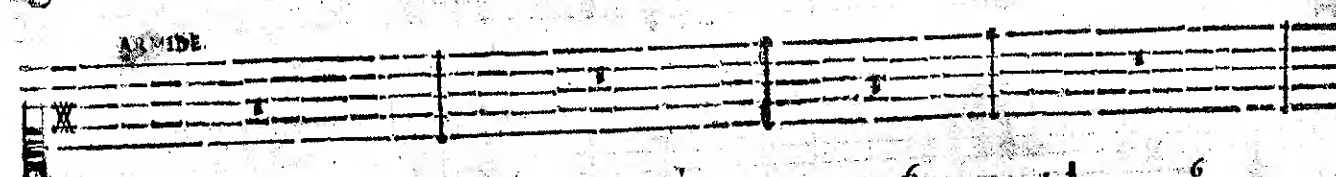
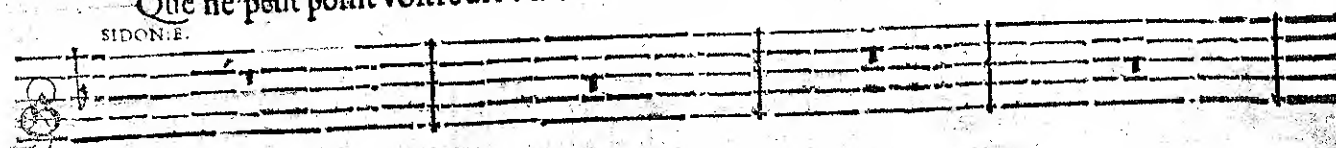
# ARMIDE TRAGÉDIE

## SCENE II.

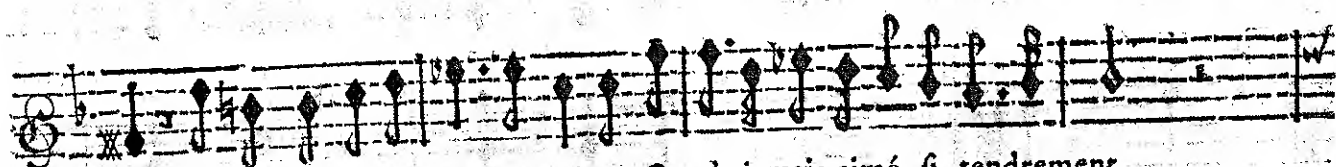
ARMIDE, PHENICE, SIDONIB.



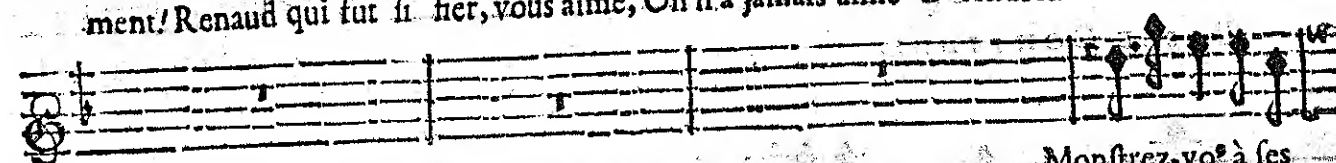
Que ne peut point vostre art ? la force en est extrême. Quel prodige ! quel change-



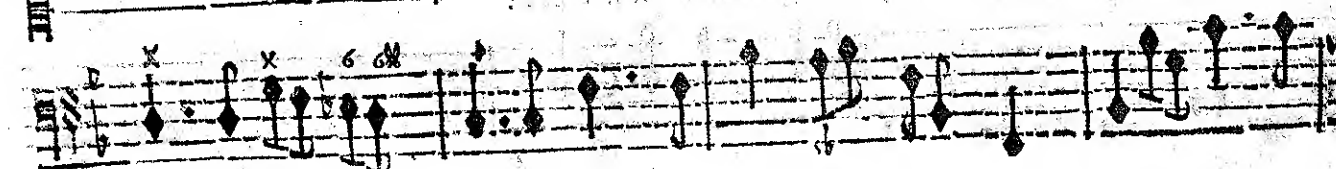
BASSE-CONTINUE.



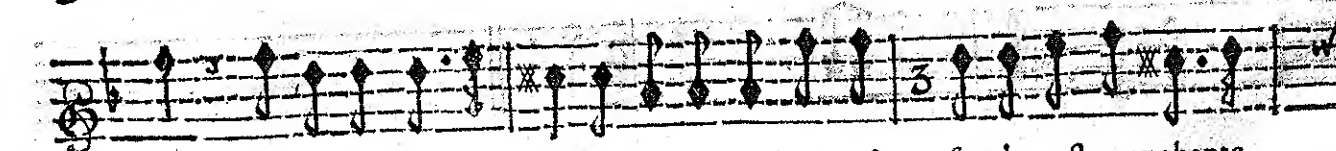
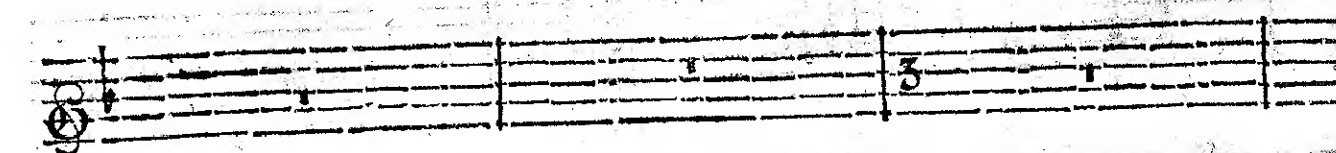
ment ! Renaud qui fut si fier, vous aime, On n'a jamais aimé si tendrement.



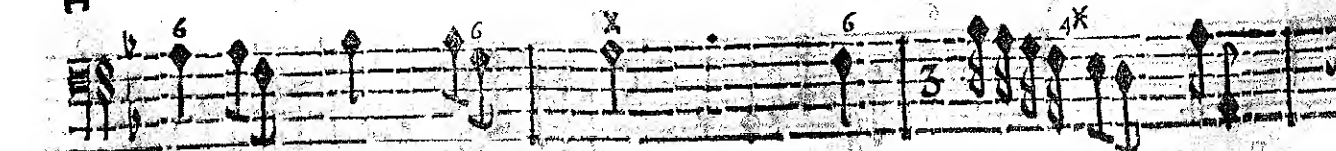
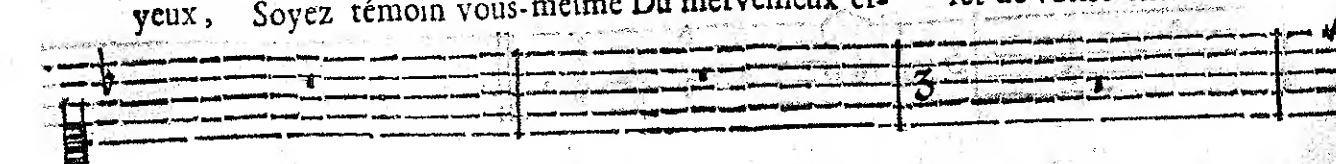
Montrez-vo<sup>s</sup> à ses



BASSE-CONTINUE.



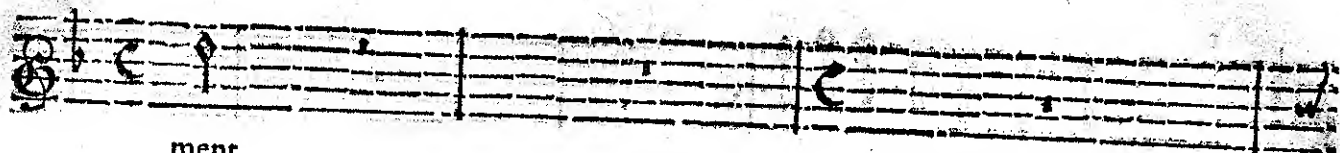
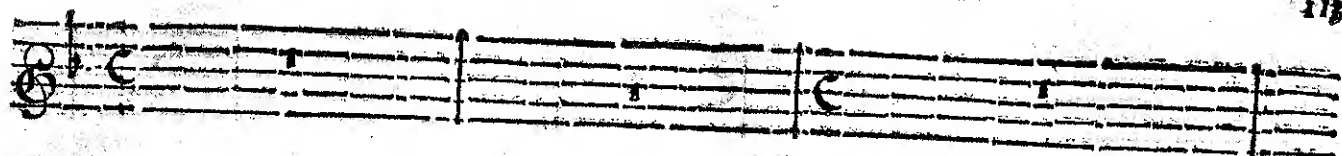
yeux, Soyez témoin vous-même Du merveilleux effet de vostre enchante-



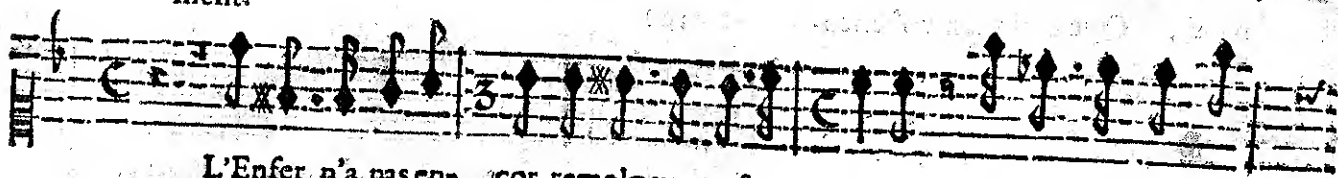
BASSE-CONTINUE.

# ACTE TROISIEME.

17



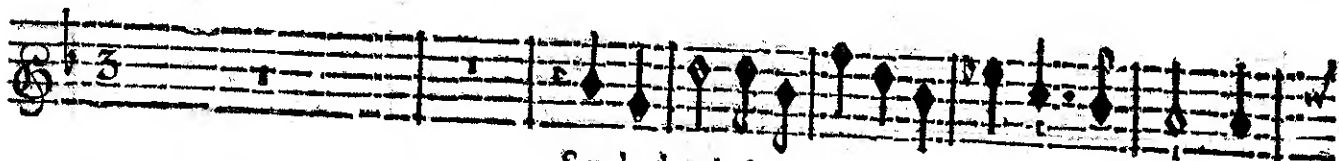
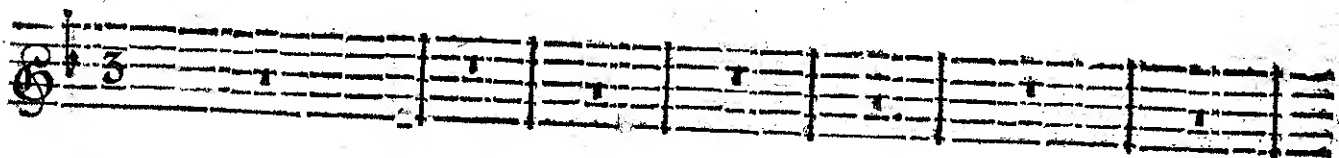
ment.



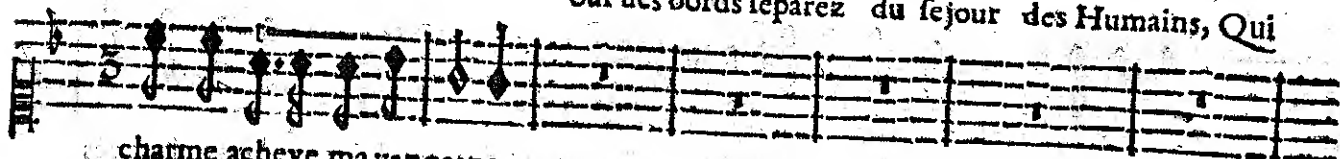
L'Enfer n'a pas en- cor rempli mon espe- rance, Il faut qu'un nouveau



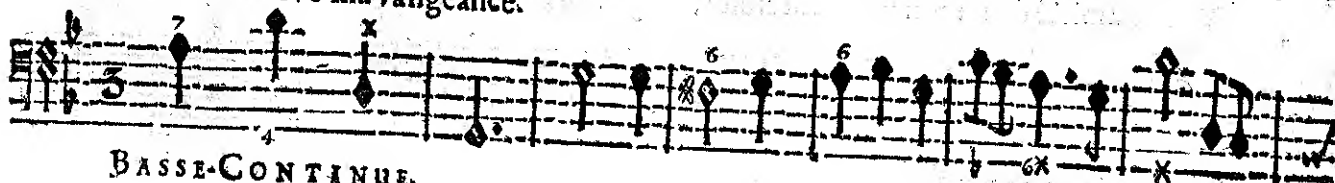
BASSE-CONTINUE.



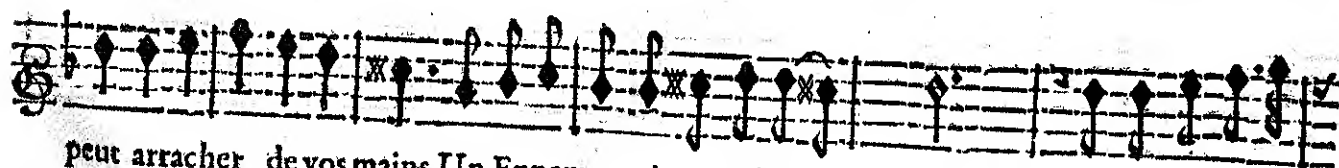
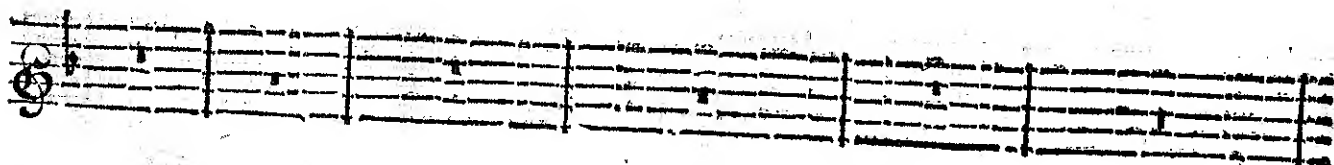
Sur des bords separez du sejour des Humains, Qui



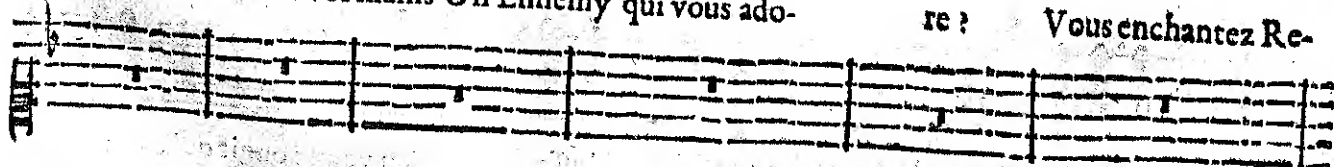
charme acheve ma vengeance.



BASSE-CONTINUE.

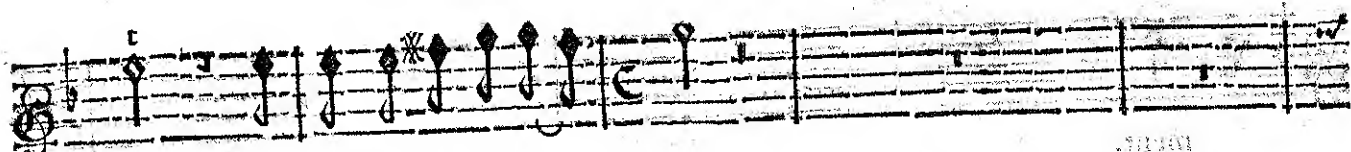
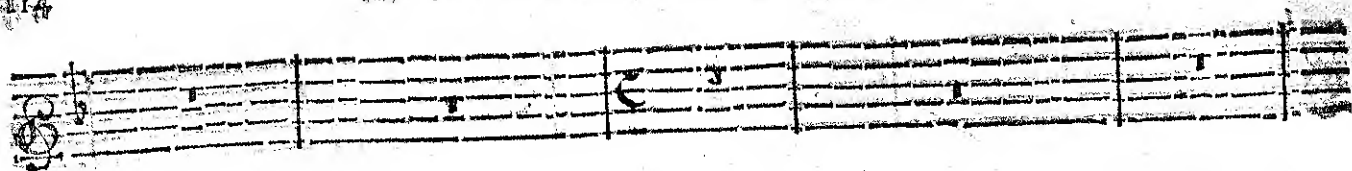


peut arracher de vos mains Un Ennemy qui vous ado- re ? Vous enchantez Re-

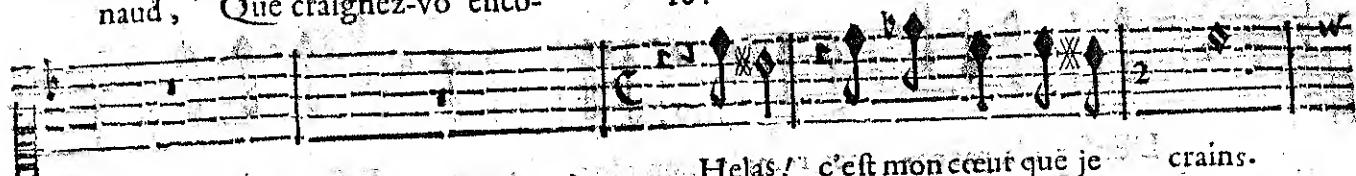


BASSE-CONTINUE.

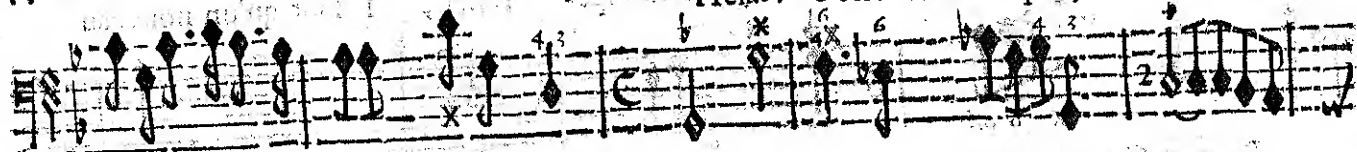
# ARMIDE, TRAGÉDIE



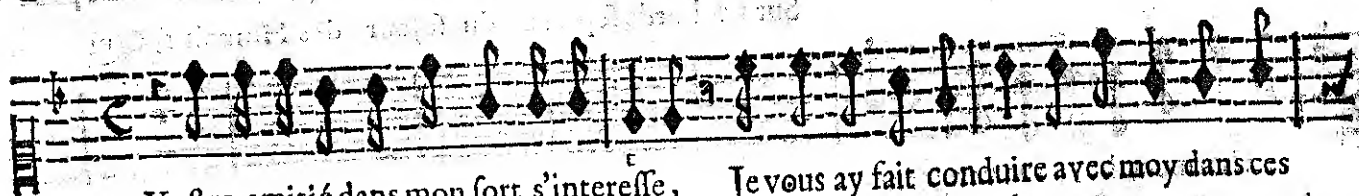
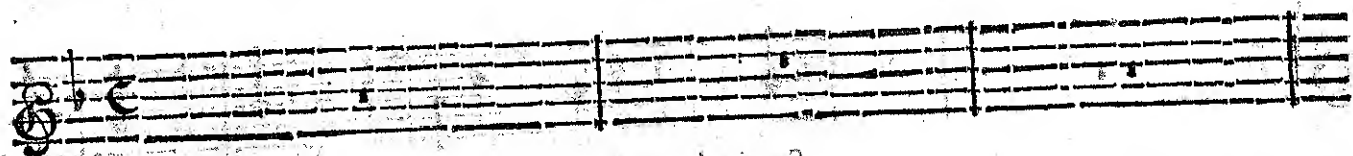
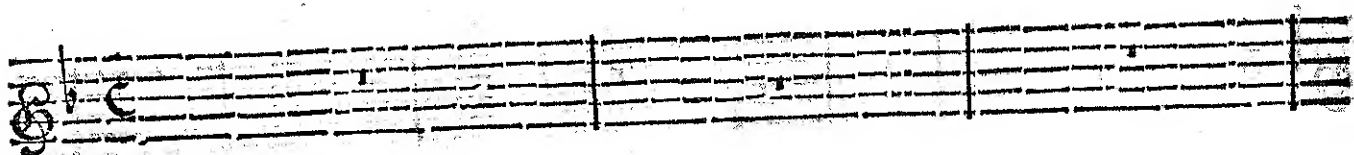
naud, Que craignez-vo' enco- re?



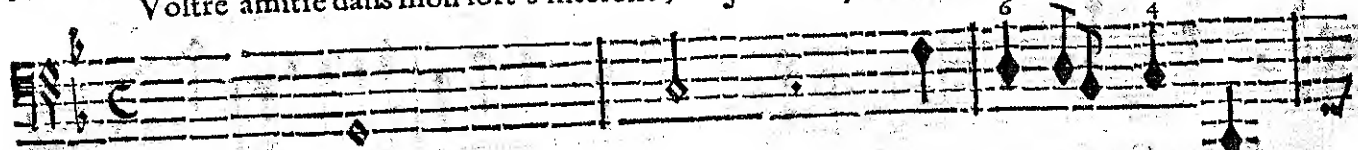
Helas! c'est mon cœur que je crains.



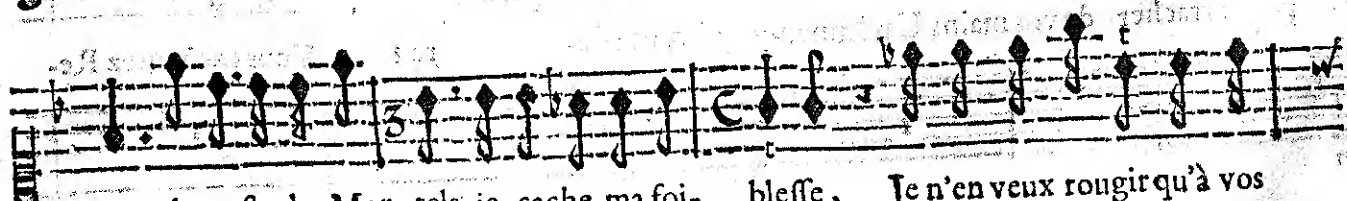
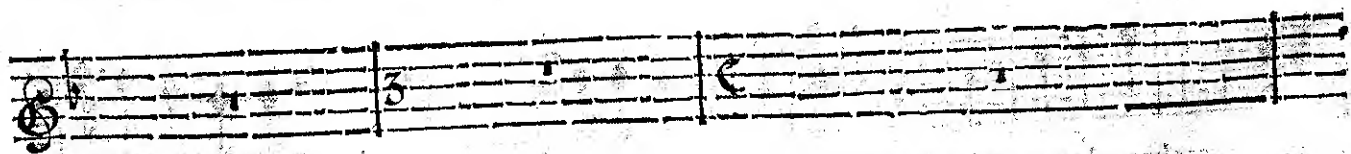
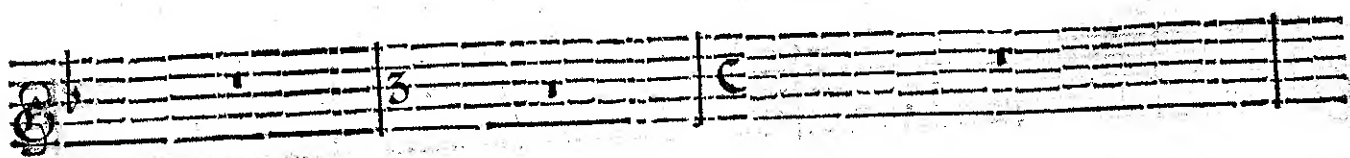
BASSE-CONTINUE.



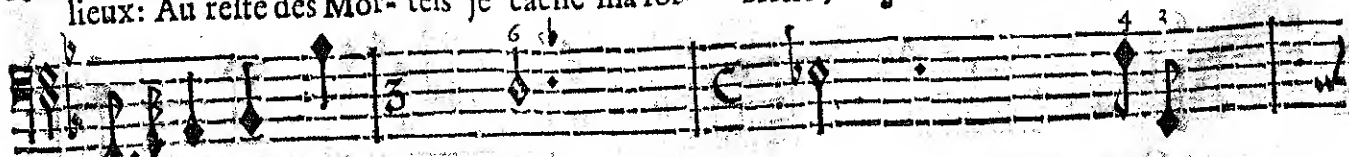
Votre amitié dans mon sort s'intéresse, Je vous ay fait conduire avec moy dans ces



BASSE-CONTINUE.

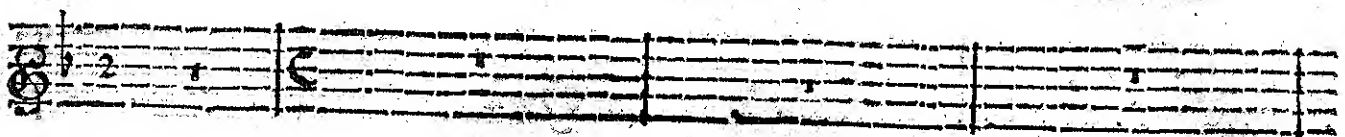
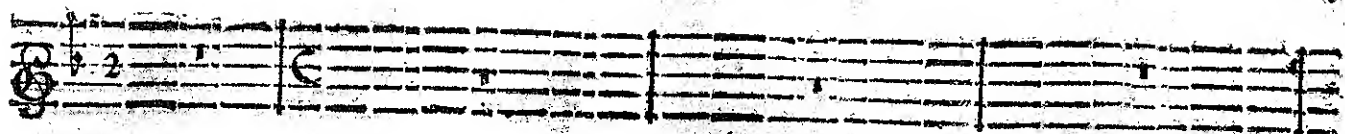


lieux: Au reste des Mor- tels je cache ma foi- blese, Je n'en veux rougir qu'à vos

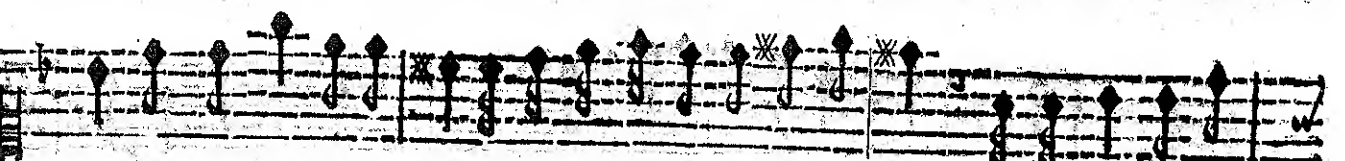
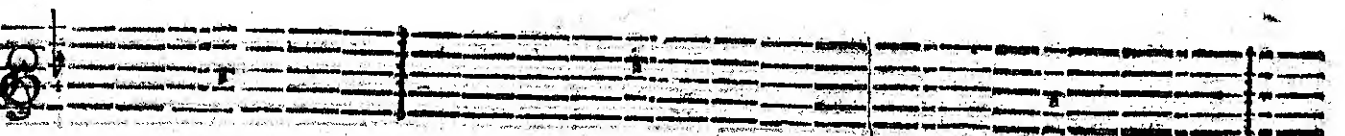
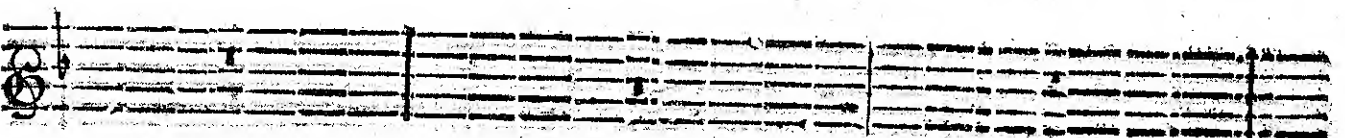


BASSE-CONTINUE.

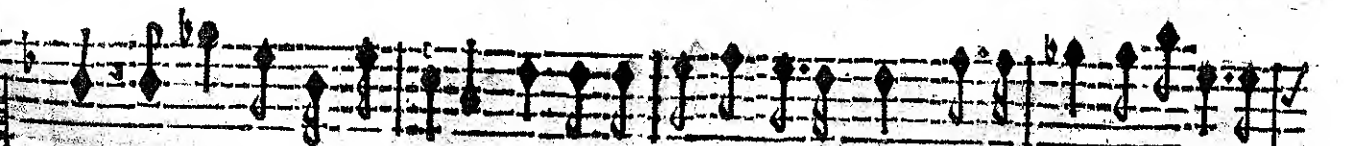
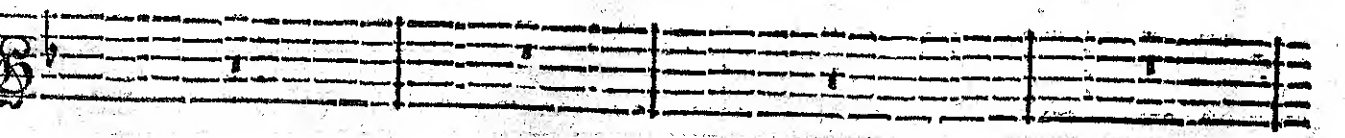
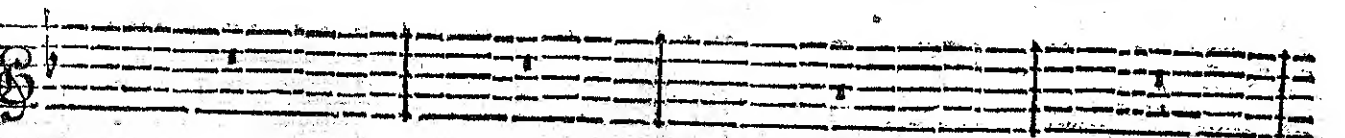




BASSE-CONTINUE.



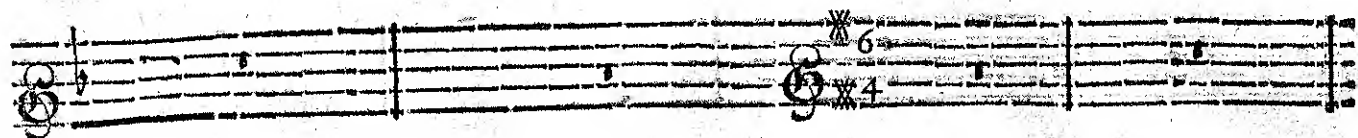
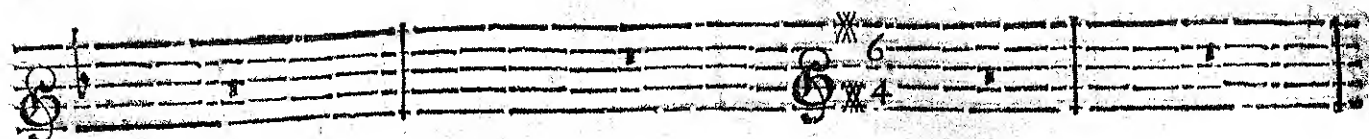
BASSE-CONTINUE.



BASSE-CONTINUE.



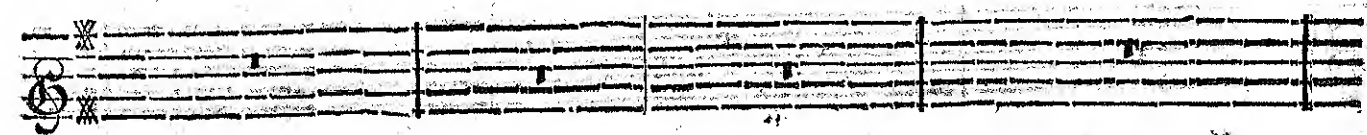
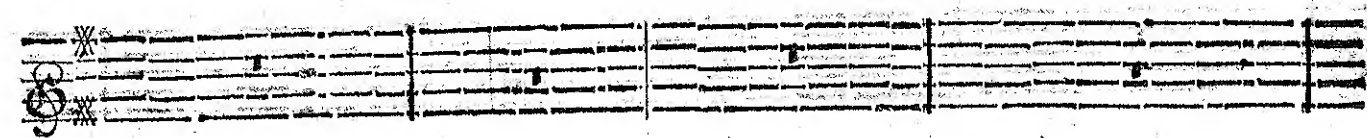
## ARMIDE, TRAGÉDIE.



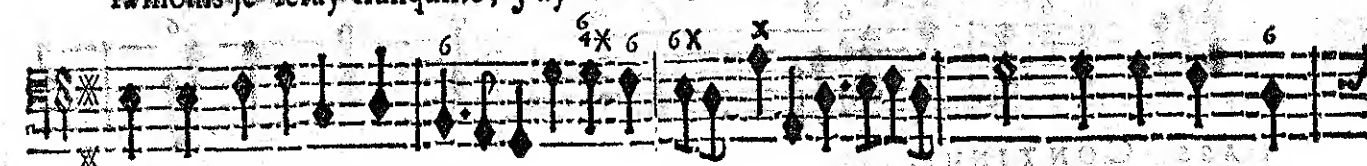
mour vint me surprendre Lorsque je m'en gardois le moins. Plus Renaud m'aime-



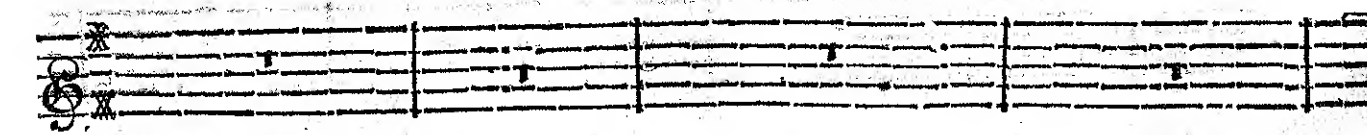
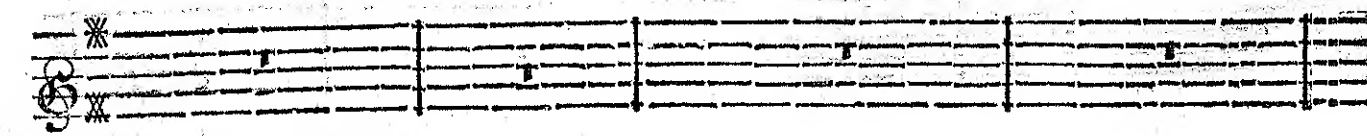
BASSE-CONTINUE.



ra moins je seray tranquille; J'ay resolu de le hair. Plus Renaud m'aime-



BASSE-CONTINUE.



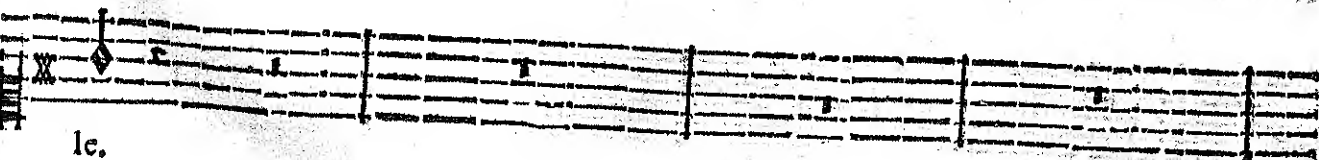
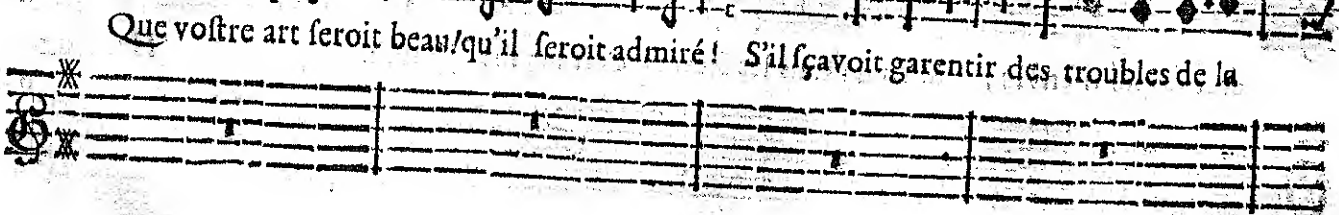
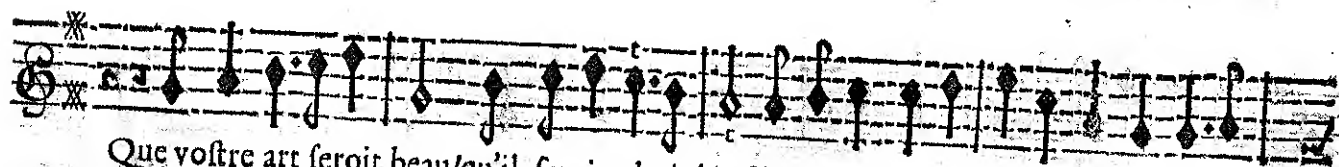
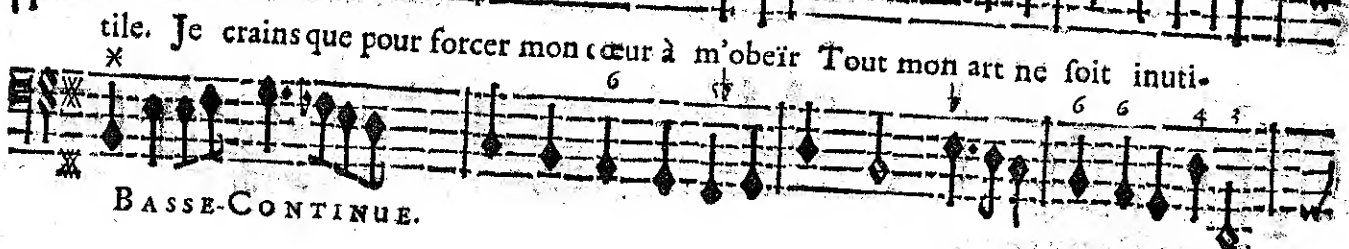
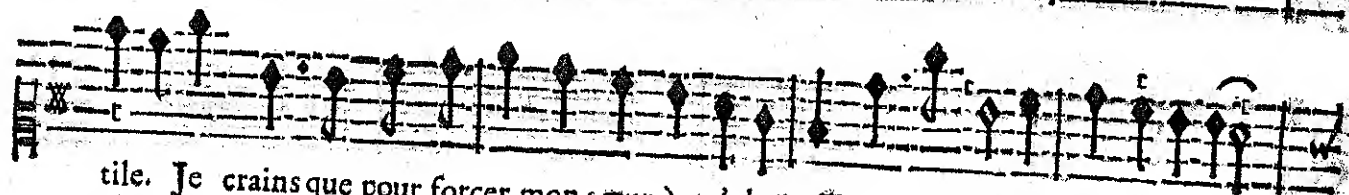
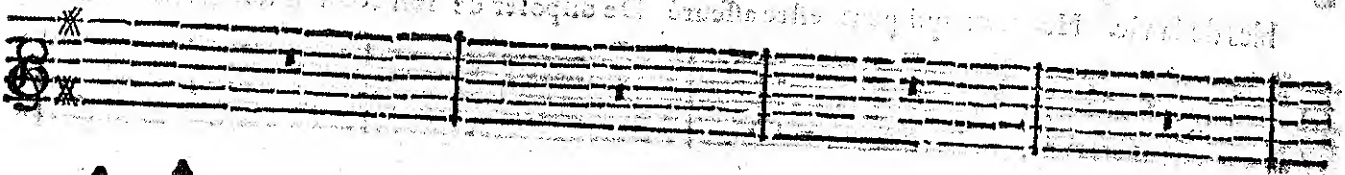
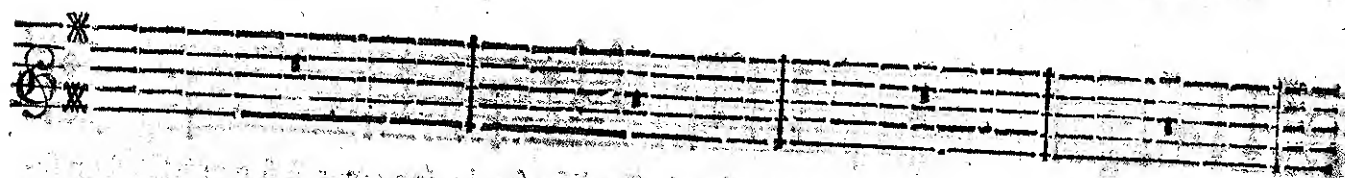
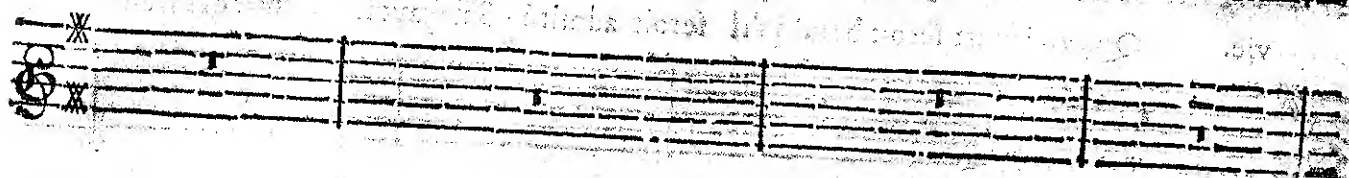
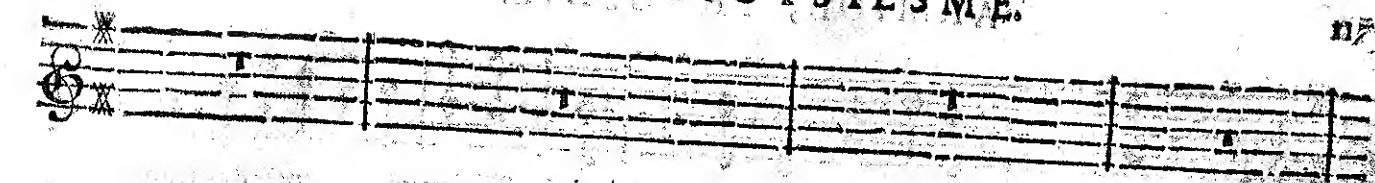
ra moins je seray tranquille; J'ay resolu de le hair. Jen'ay tenté jamais rien de



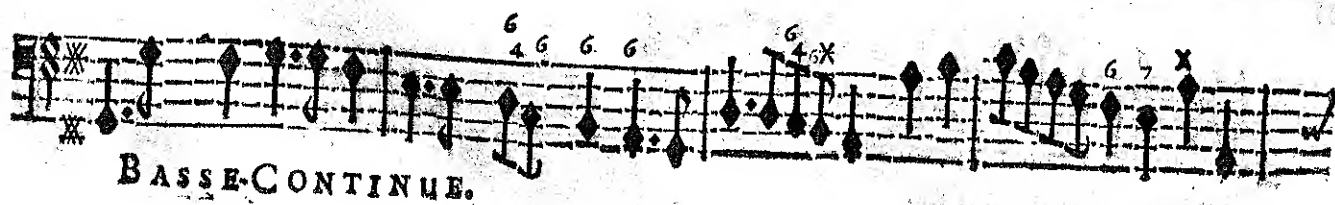
BASSE-CONTINUE.

# ACTE TROISIEME.

n<sup>o</sup> 7



1c.



ARMIDE, TRAGÉDIE.

vic. Que vostre art seroit beau! qu'il seroit admiré S'il sçavoit garentir des trou.

vic. Que votre art seroit beau, si le

BASSE-CONTINUE.

bles de la vie. Heureux qui peut estre assuré De disposer de son cœur à son gré; C'est un se-

bles de la vie. Heureux qui peut entretenir...

[illegible]

7 x

6

BASSE-CONTINUE.

cret digne d'envie, Mais de tous les secrets c'est le plus ignoré. Heureux

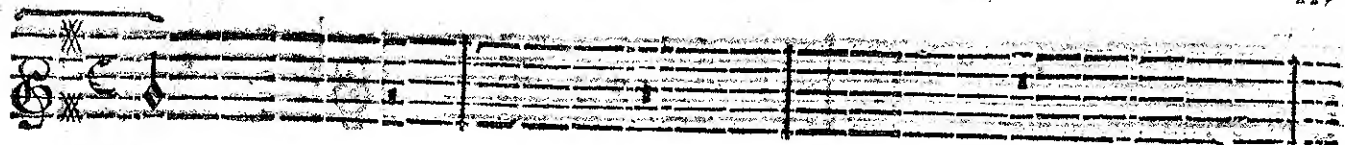
cret digne d'envie, Mais de tous les secrets c'en le plus ignote.


  
 BASSE-CONTINUE.



# ACTE TROISIEME.

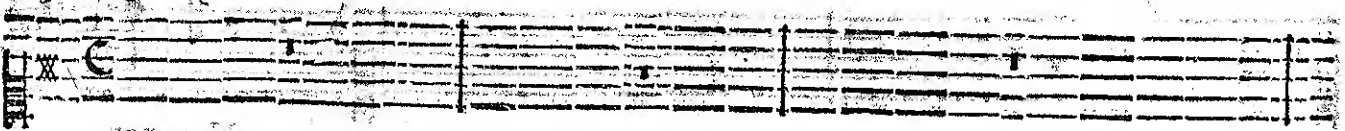
119



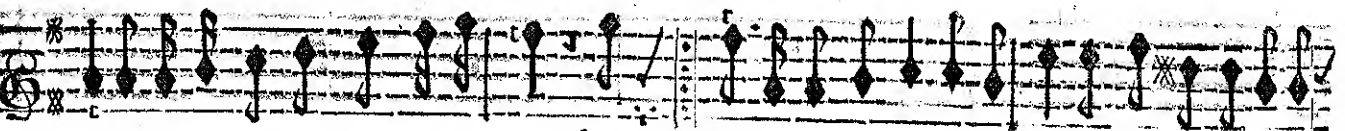
ré.



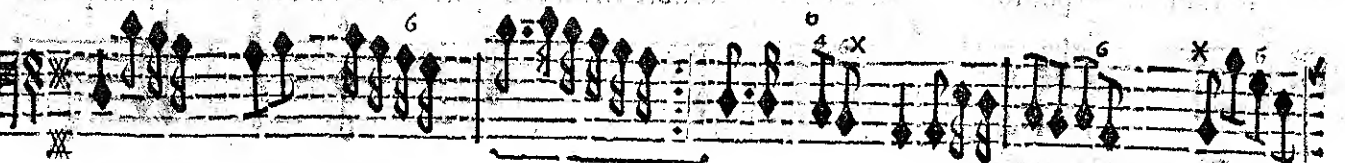
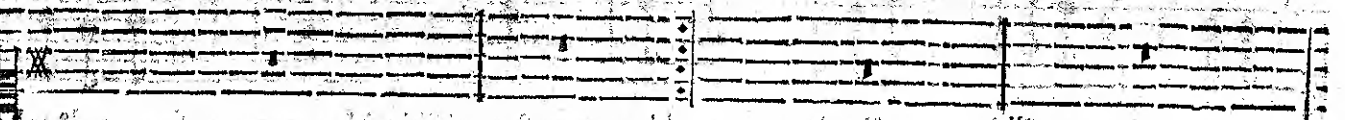
La Haine est affreuse & barbare, L'Amour contraint les cœurs dont il s'em-



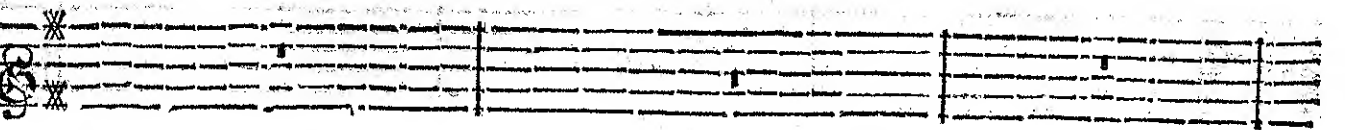
BASSE-CONTINUE.



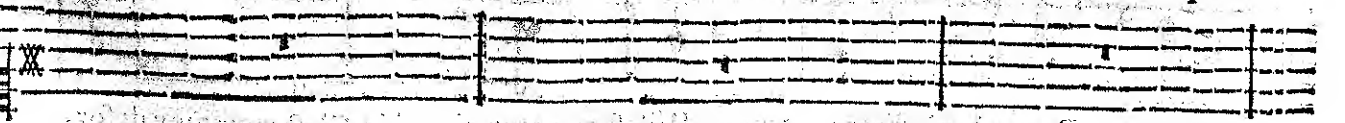
pare A souffrir des maux rigoureux. La reux. Si vostre fort est en vostre puissance, Faites



BASSE-CONTINUE.



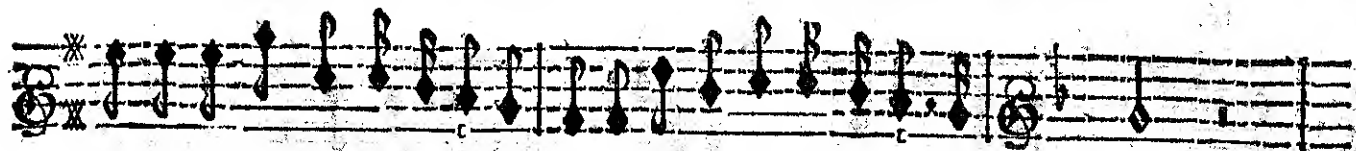
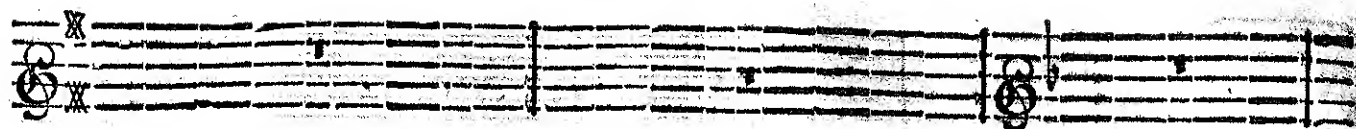
choix de l'Indifference Elle assure un repos heureux. Si vostre fort est en vostre puis-



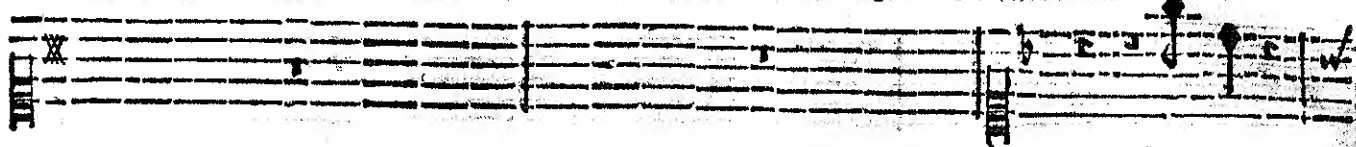
BASSE-CONTINUE.



## ARMIDE. TRAGÉDIE.

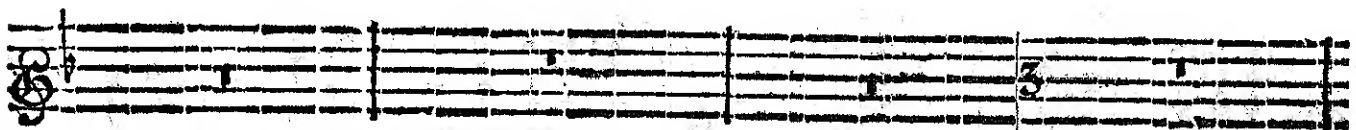
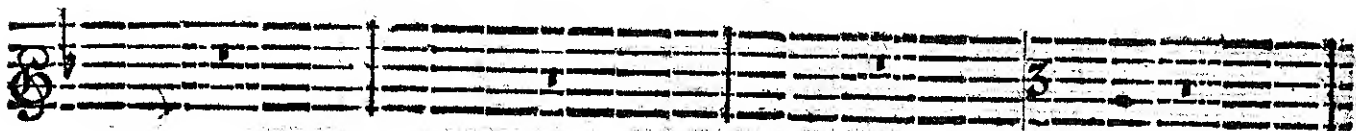


sance, Faites choix de l'Indifference, Elle assure un repos heu- reux.

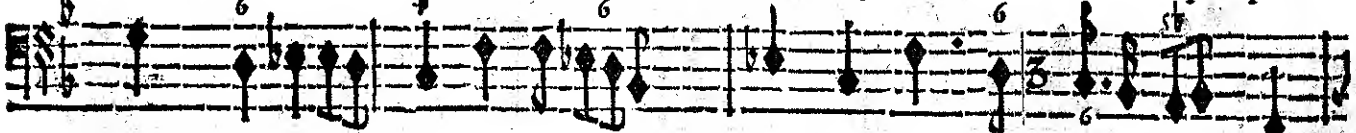


BASSE-CONTINUE.

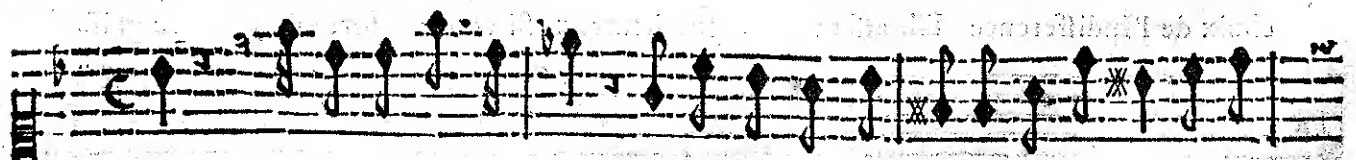
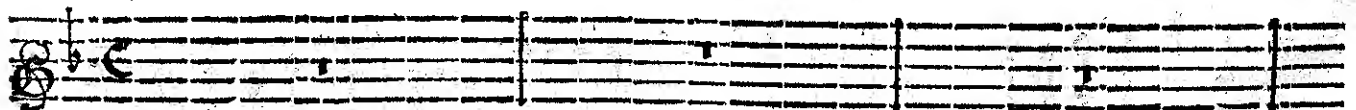
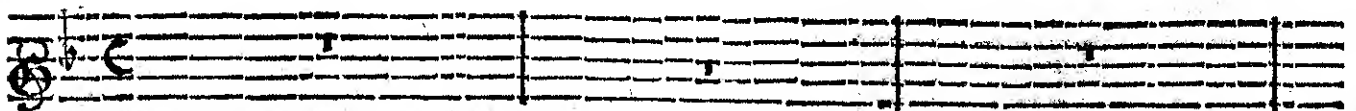
Non, non,



il ne m'est pas possible De passer de mon trouble en un estat paisible; Mon cœur ne se peut pl<sup>e</sup> cal-



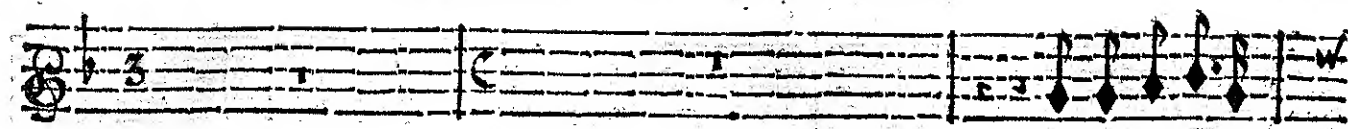
BASSE-CONTINUE.



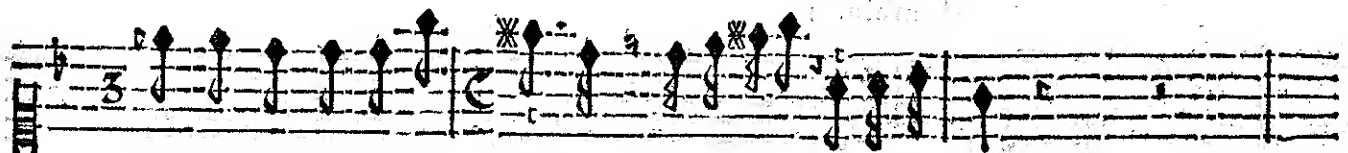
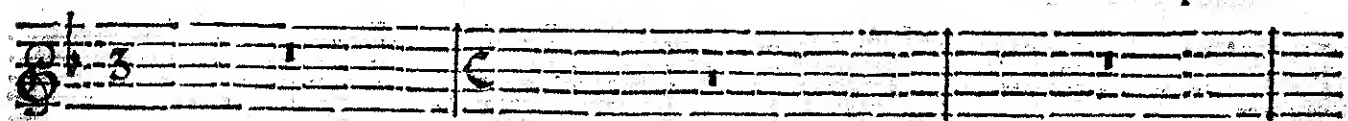
mer. Renaud m'offense trop, Il n'est que trop ai-mable, C'est pour moy desor-



BASSE-CONTINUE.



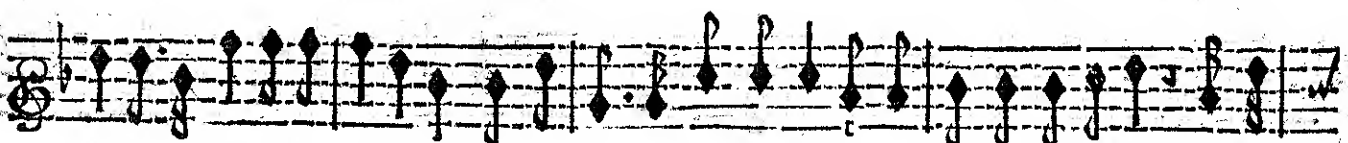
Vous n'avez pû ha-



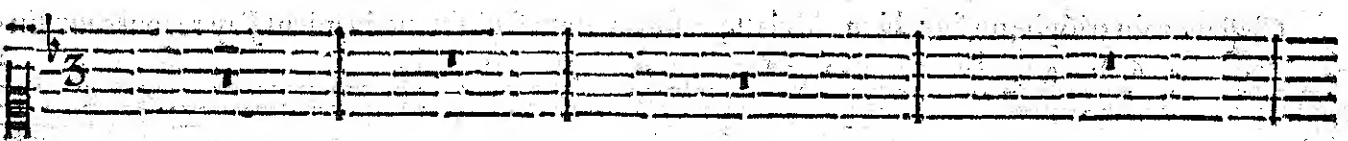
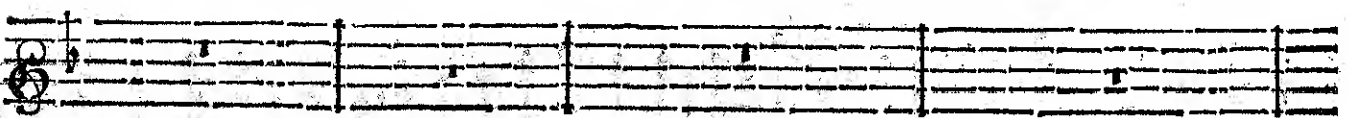
mais un choix indispen- fable De le haïr ou de l'aimer.



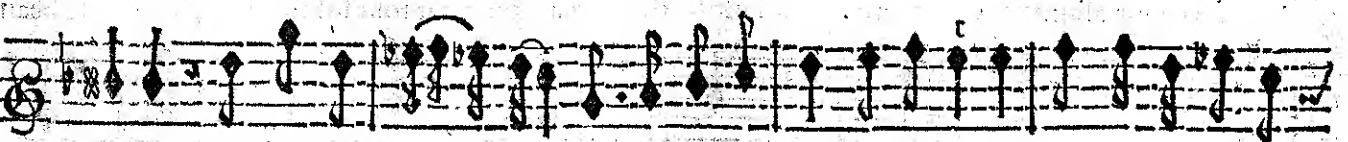
BASSE-CONTINUE.



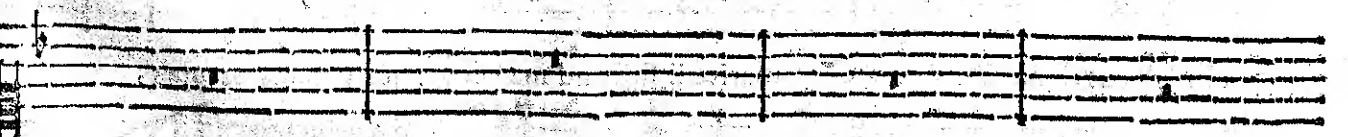
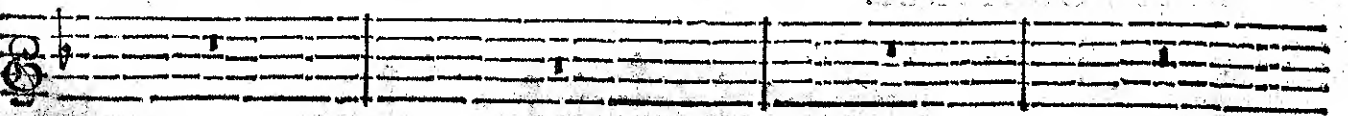
ir ce Heros invincible Lorsqu'il estoit le plus terrible De tous vos Ennemis. Il vous



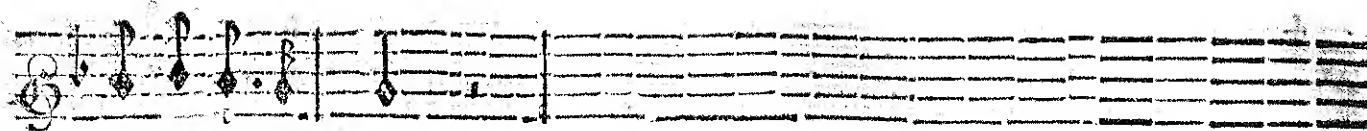
BASSE-CONTINUE.



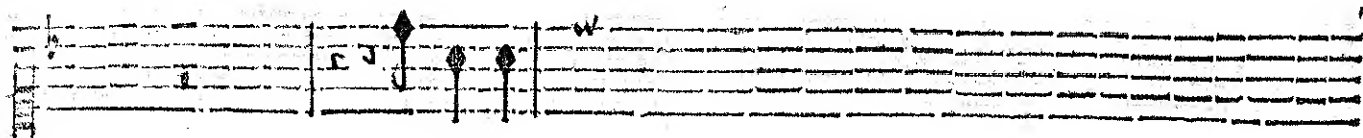
aime, l'Amour l'enchaî- ne; Garderiez-vous mieux vostre haine Contre un Amant si



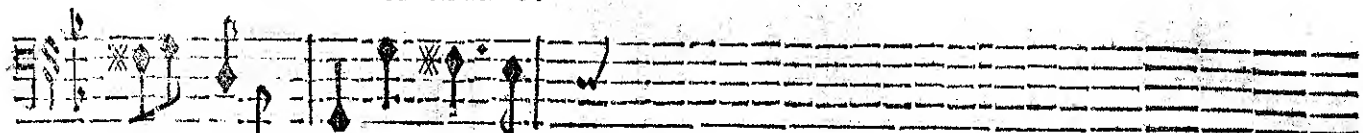
BASSE-CONTINUE.



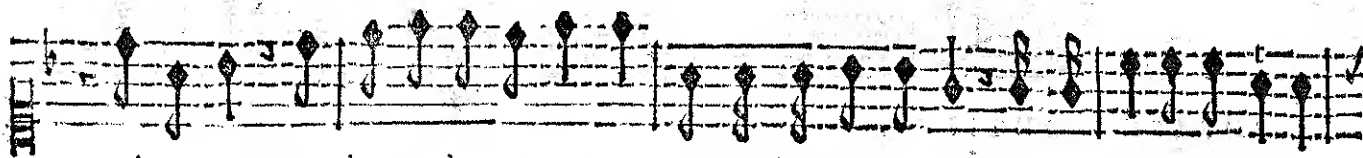
rendre & si sou- mis.



Il m'aime!



BASSE-CONTINUE.



quel amour! ma honte s'en augmente! Dois-je estre aimée ainsi! Puis-je en estre contente?



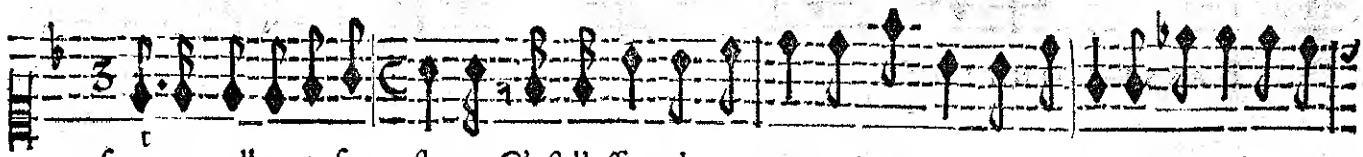
BASSE-CONTINUE.



C'est un vain triôphe un faux bien. Helas! que son amour est different du mien! J'ay recours aux En-



BASSE-CONTINUE.



fers pour allumer sa flame. C'est l'effort de mon art qui peut tout sur son ame; Ma foible beau-



BASSE-CONTINUE.



té n'y peut rien. Par son propre merite il suspend ma vengeance; Sans secours,



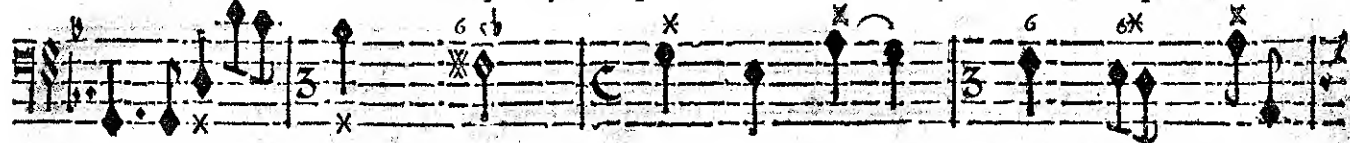
BASSE-CONTINUE.

# ACTE TROISIÈME.

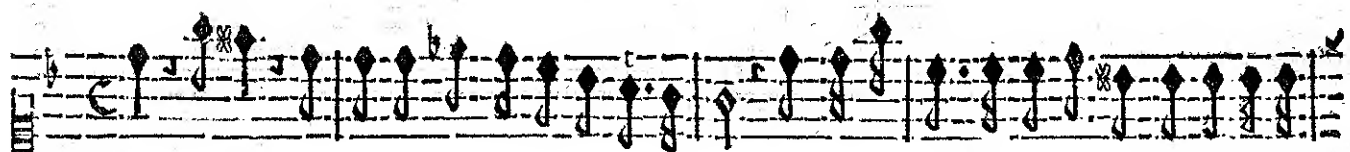
123



Sans effort, même sans qu'il y pense, Il enchaîne mon cœur d'un trop charmant li-



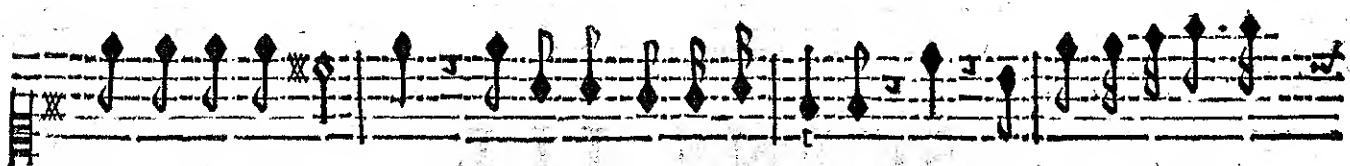
BASSE-CONTINUE.



en. Hélas ! que mon amour est différent du sien ! Quelle vengeance ai-je à prétendre ? Si je le



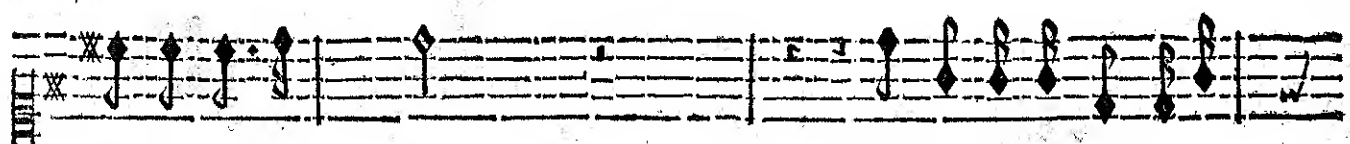
BASSE-CONTINUE.



veux aimer toujours. Quoy ; ceder sans rien entreprendre ? Non, il faut appeler la



BASSE-CONTINUE.



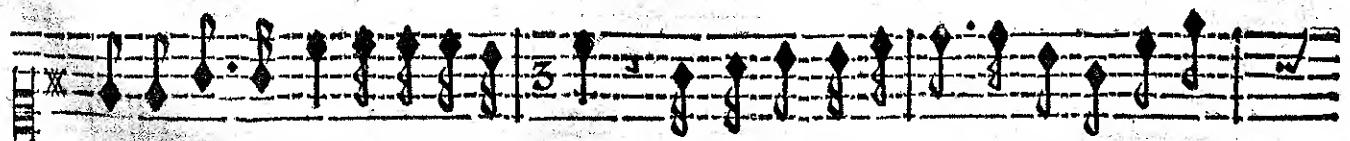
Haine à mon se-

cours.

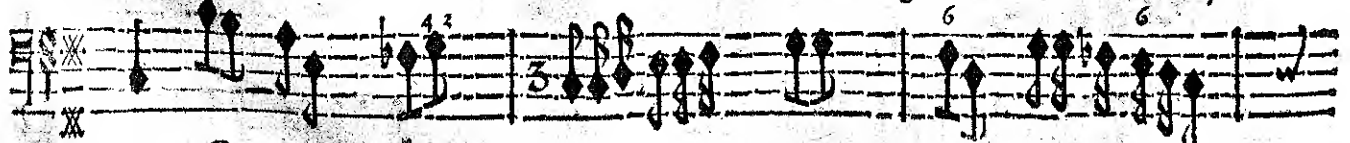
L'horreur de ces lieux soli-



BASSE-CONTINUE.



itaires Par mon art va se redou- bler. Destournez vos regards de mes affreux my-

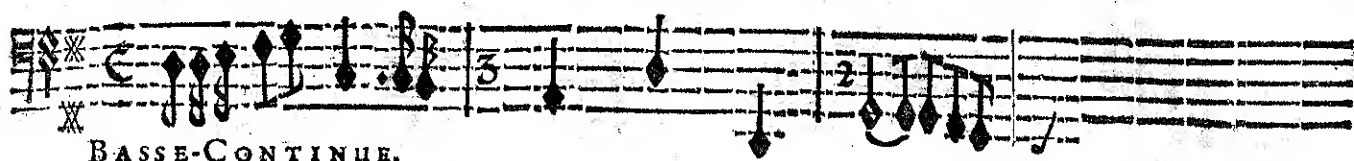


BASSE-CONTINUE.

Qij

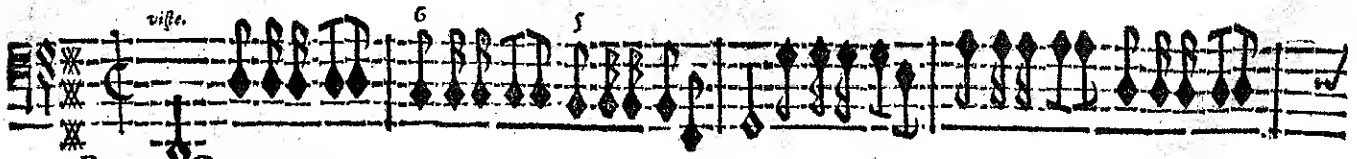
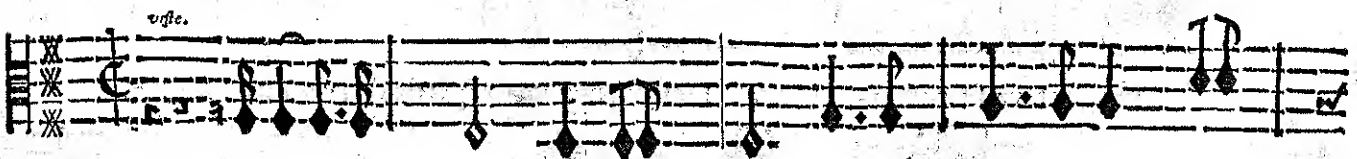
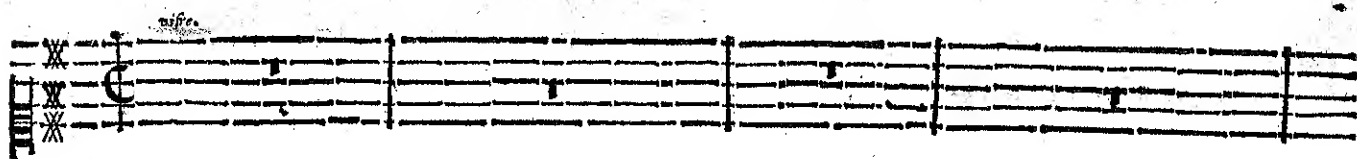


## ARMIDE, TRAGEDIE!



## SCENE III.

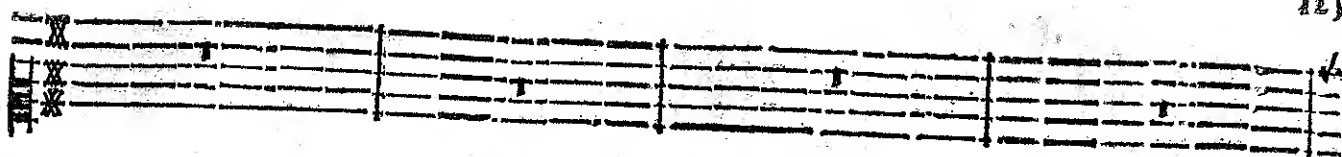
ARMIDE seule.



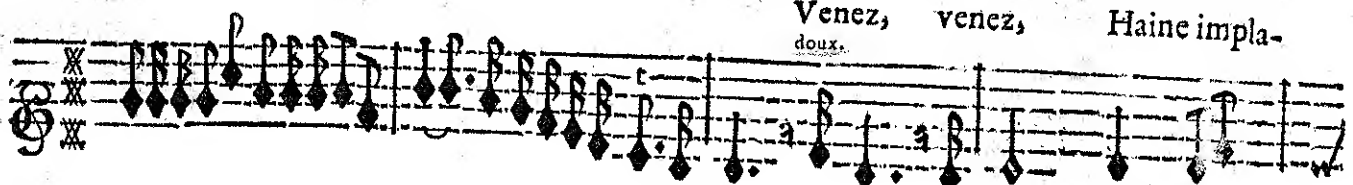
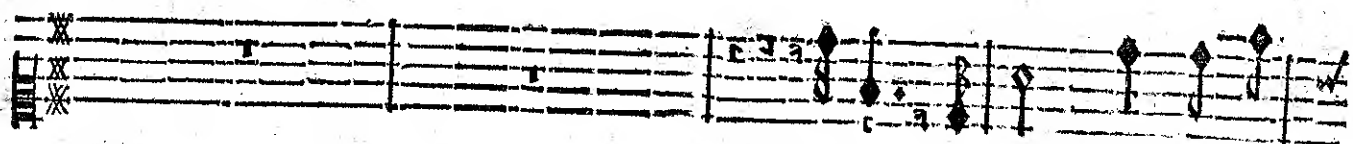
BASSE-CONTINUE.

# ACTE TROISIEME.

125



BASSE-CONTINUE.

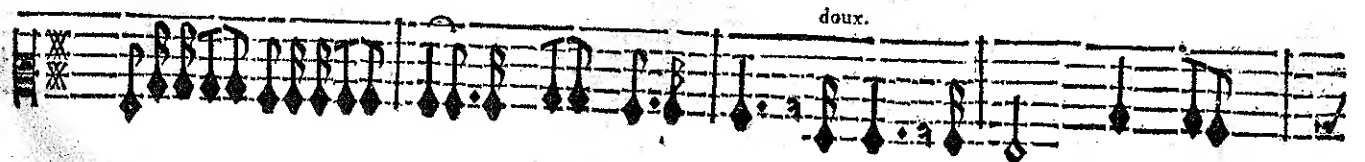


Venez, venez, Haine impla-

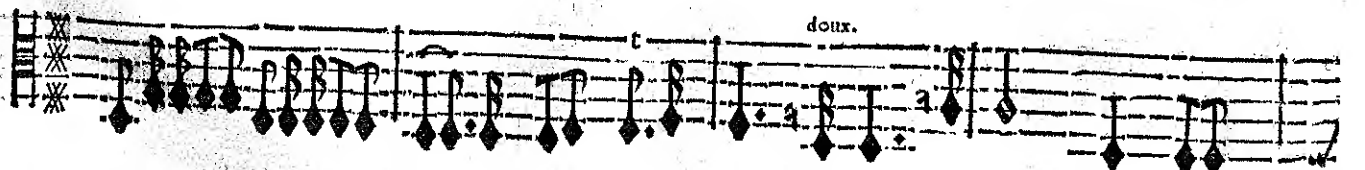
doux.



doux.



doux.



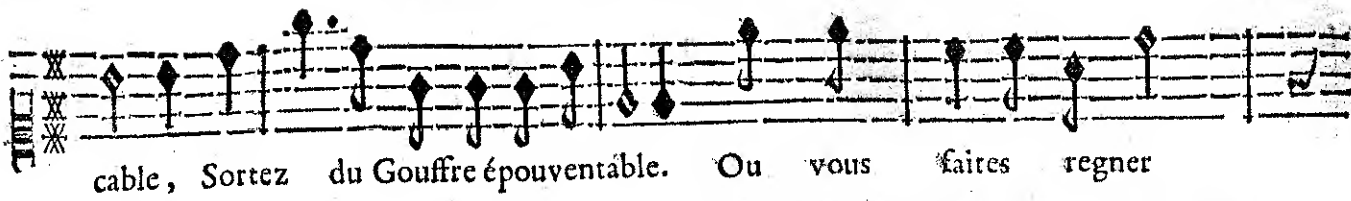
doux.




fort.

BASSE-CONTINUE.

ARMIDE TRAGEDIE.



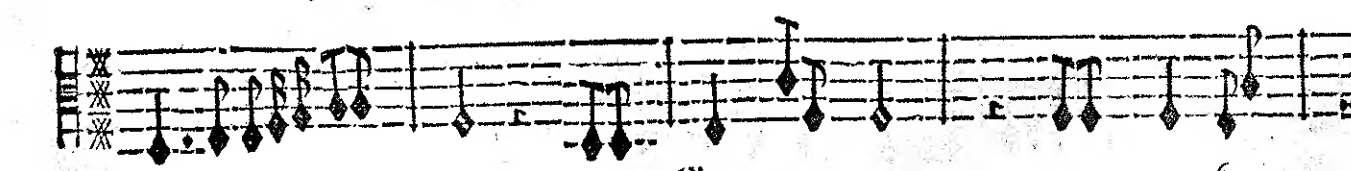
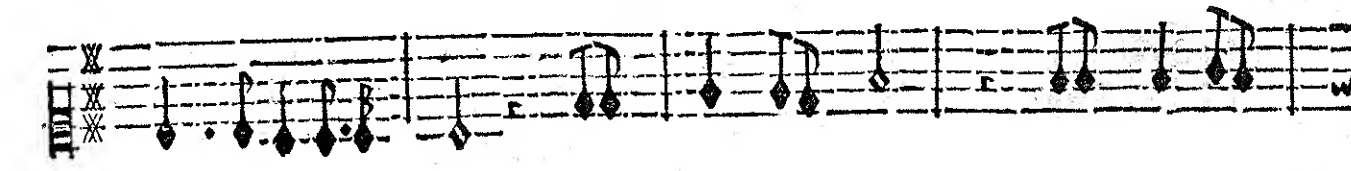

cable, Sortez du Gouffre épouventable. Ou vous faites regner



BASSE-CONTINUE.



une éternelle horreur. Sauvez-moy de l'Amour, Rien n'est si redou-



BASSE-CONTINUE.

# ACTE TROISIEME.

127

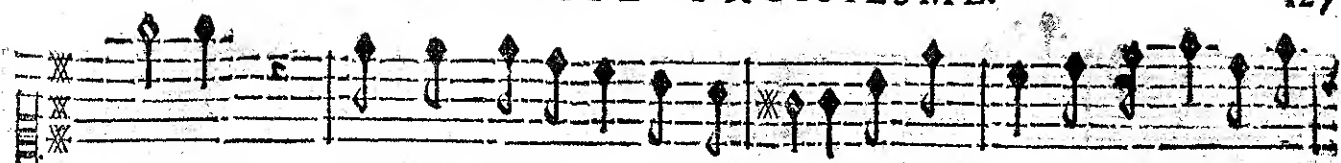
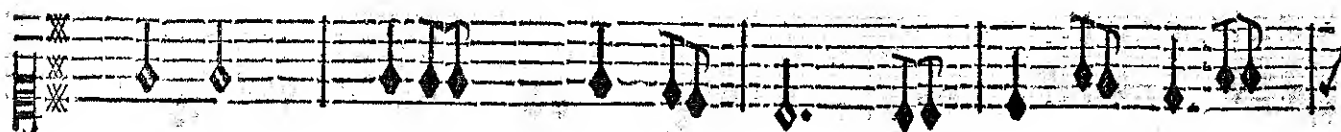
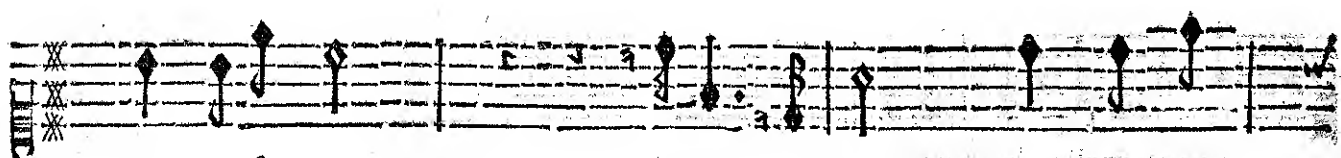


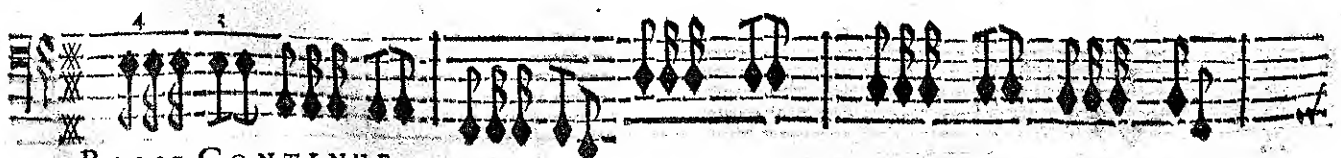
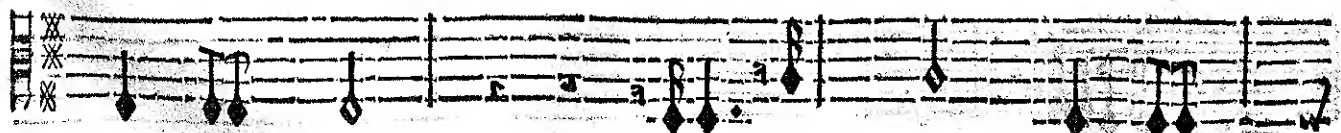
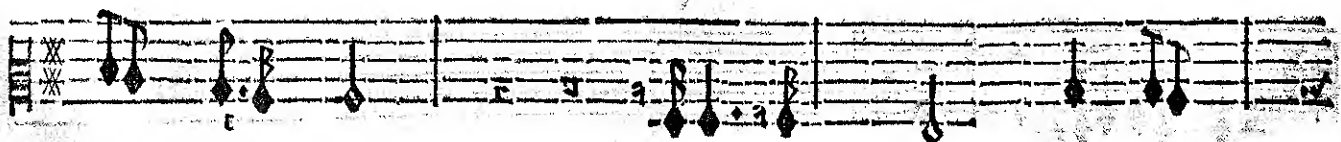
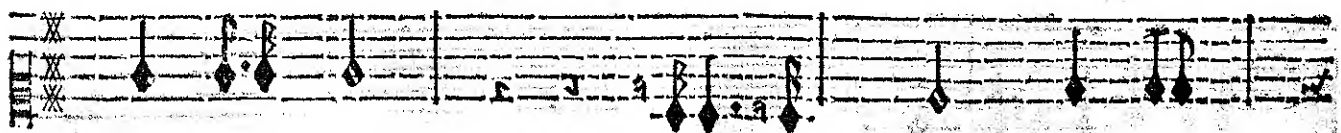
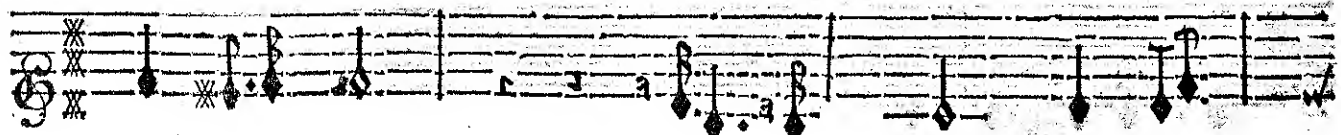
table : Contre un Ennemy trop aimable Rendez-moy mon couroux, rallu-



BASSE-CONTINUE.

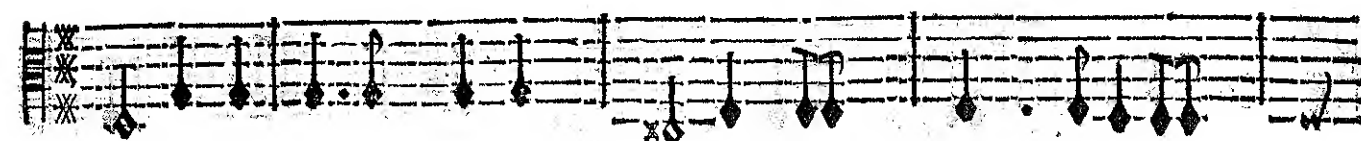
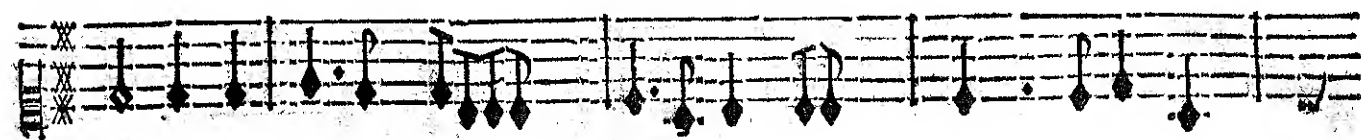
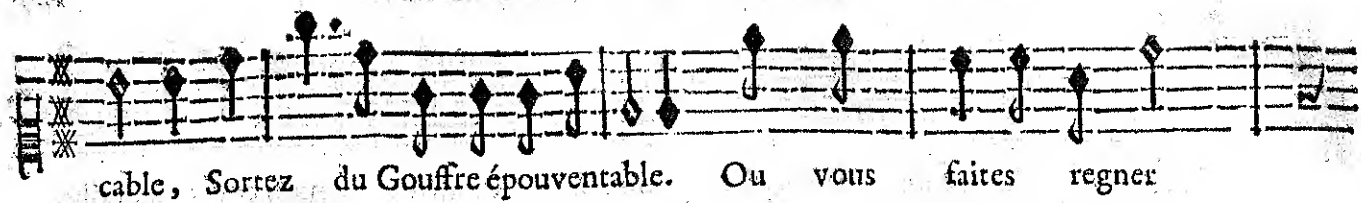


mez ma fureur. Venez, venez, Haine impla-

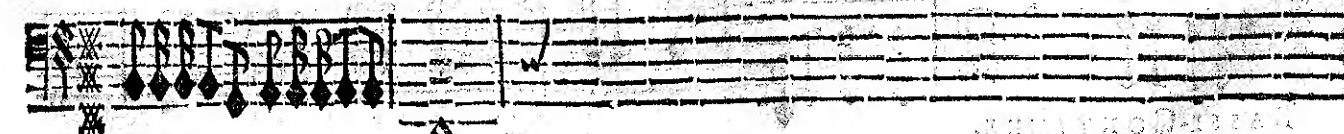
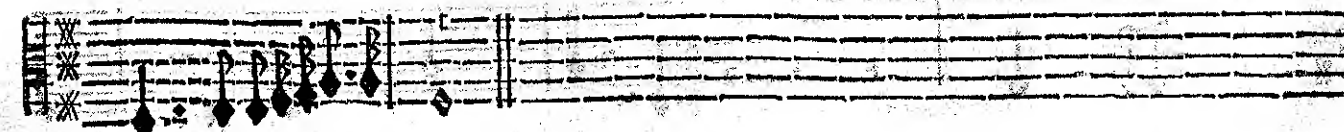
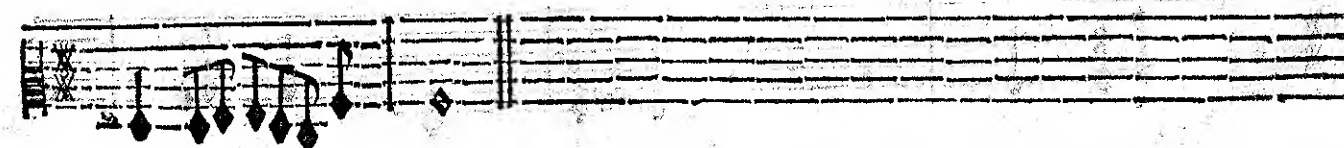
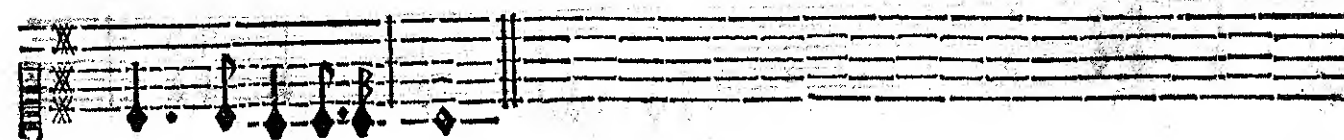
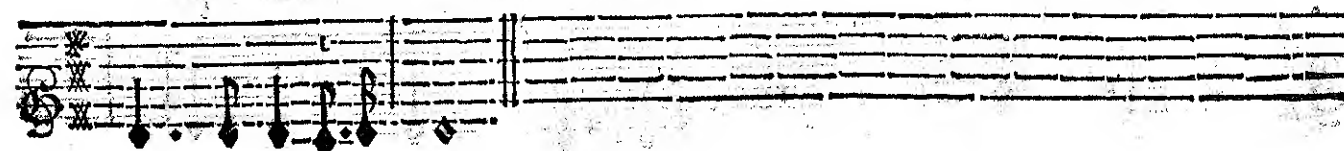
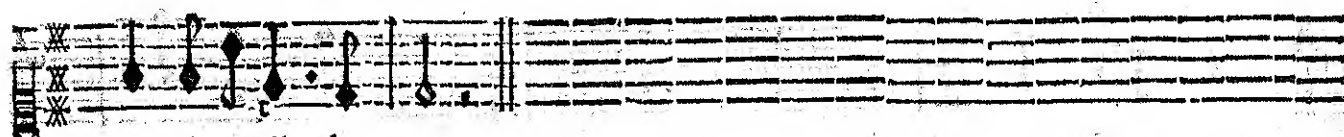


BASSE-CONTINUE.





BASSE-CONTINUE.



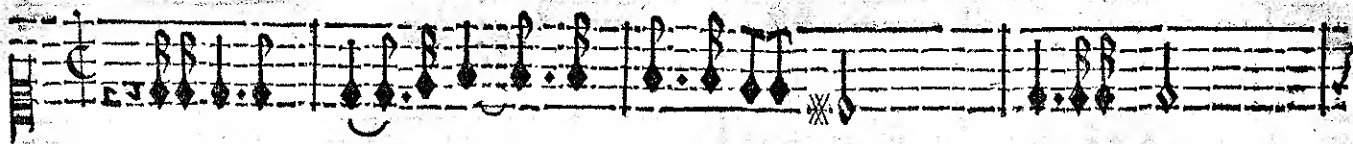
BASSE-CONTINUE.

ACTE TROISIEME.  
SCENE IV.  
ARMIDE, LA HAINE, Suite de la Haine.

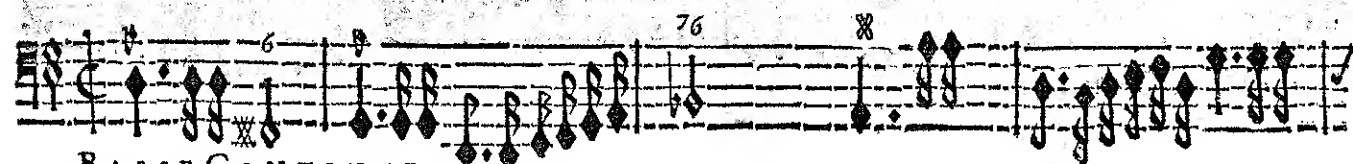
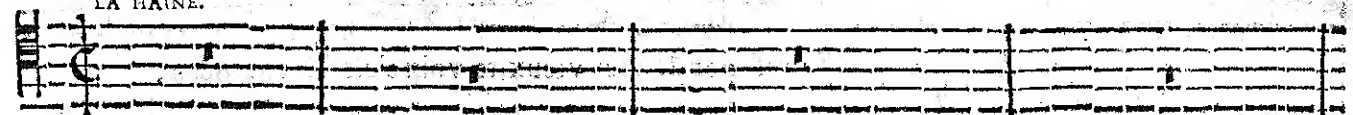
119



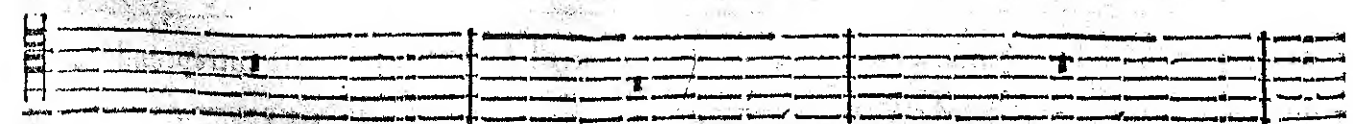
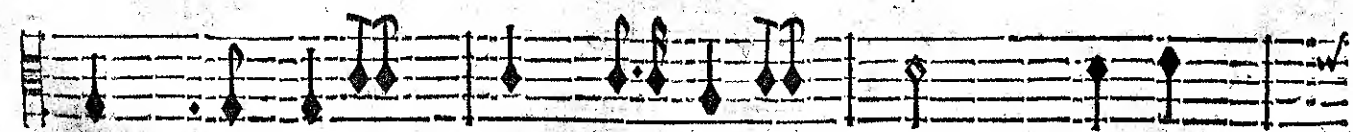
PRELUDE.



LA HAINE.



BASSE-CONTINUE.



BASSE-CONTINUE.

R

## ARMIDE, TRAGÉDIE.

*doux.*

*doux.*

*doux.*

*doux.*

Je ré-ponds à tes vœux, ta voix s'est fait entendre,

76 8 6

BASSE-CONTINUE.

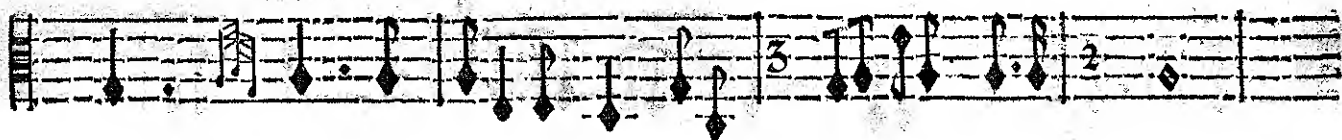
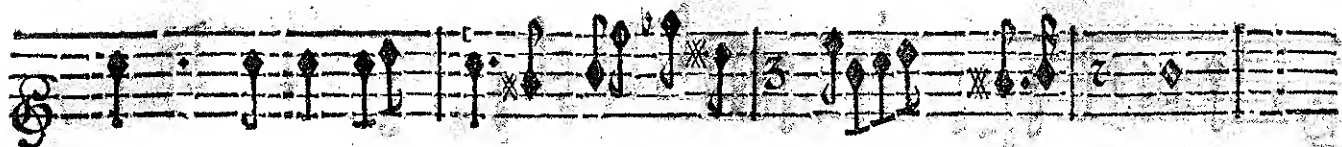
Jusques dâs le fonds des Enfers, Pour toy,

contrel' Amour, je vais tout entreprendre,

6 4 3 6

BASSE-CONTINUE.

## ACTE TROISIEME.



Et quand on veut bien s'en défendre On peut se garantir de ses indignes fers.



BASSE-CONTINUE.



## PRELUDE.



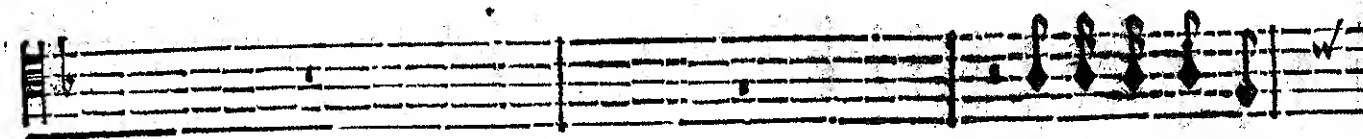
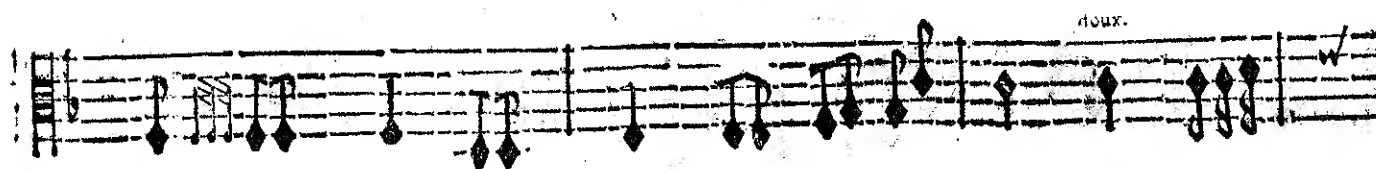
LA HAINE.



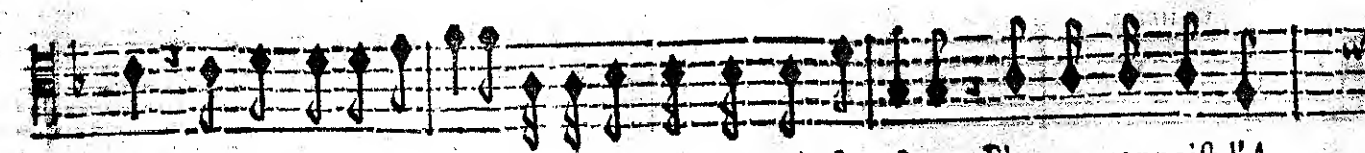
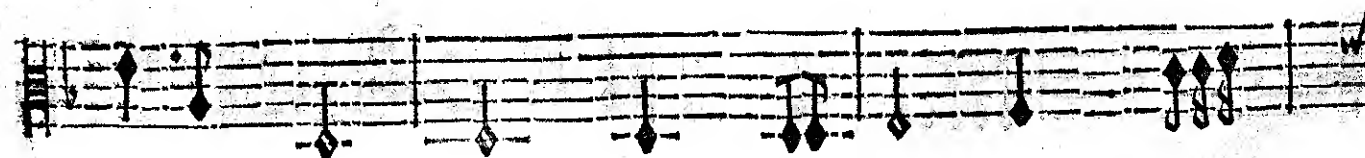
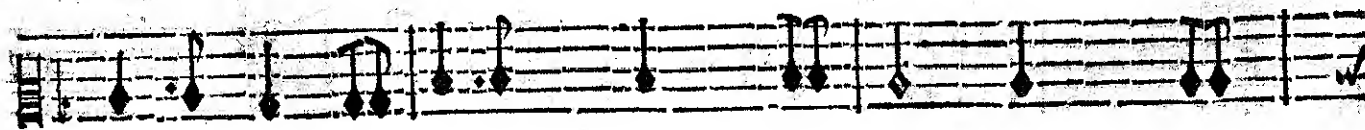
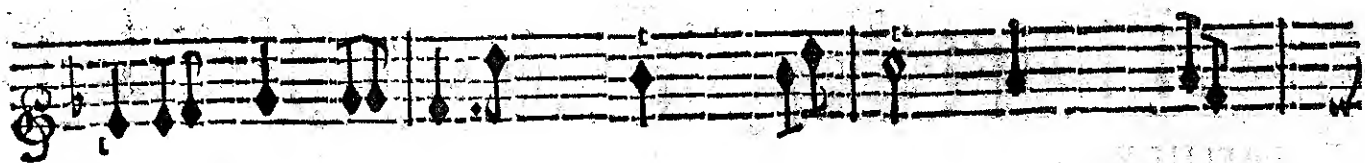
BASSE-CONTINUE.



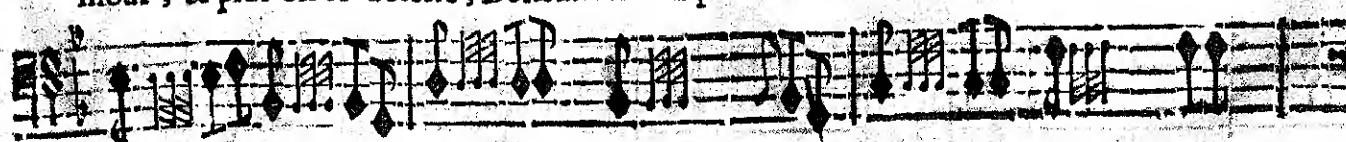
## ARMIDE, TRAGÉDIE.



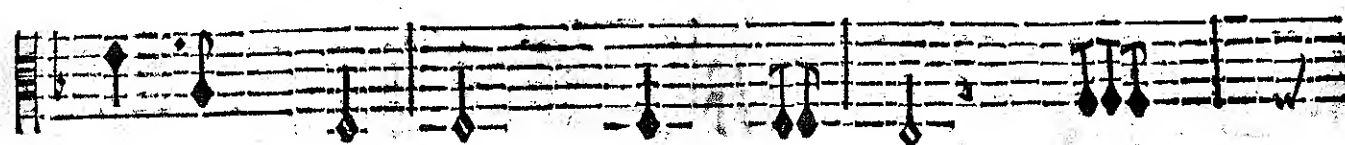
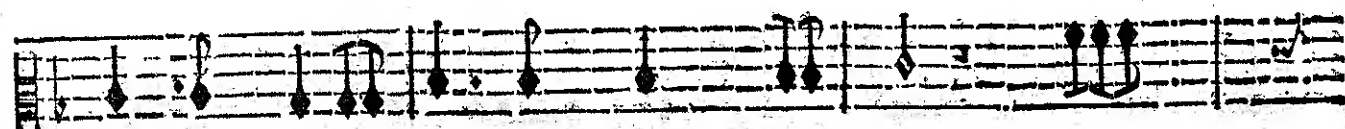
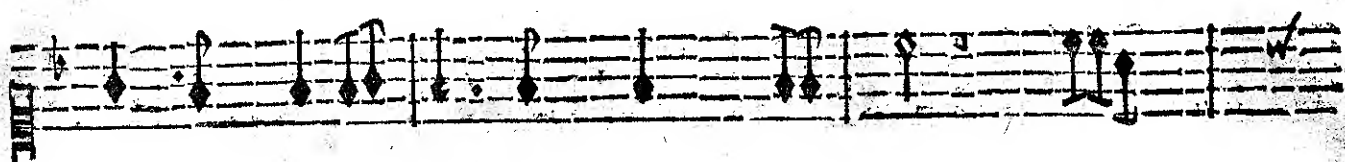
BASSE-CONTINUE.



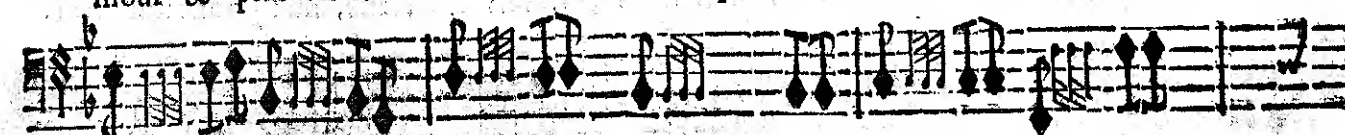
mour , & plus on le deteste , Destruifons son pouvoir funeste. Plus on connoist l'A-



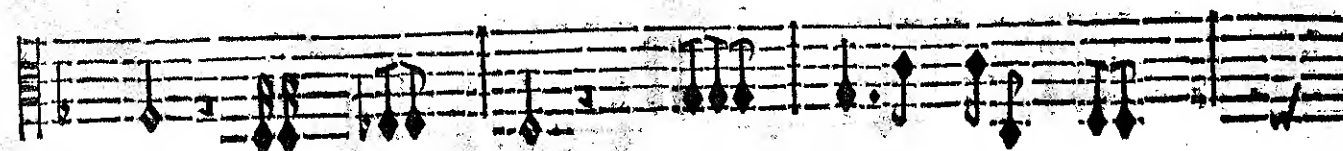
BASSE-CONTINUE.



mour. & plus on le deteste : Détruisons son pouvoir funeste. Rompons les



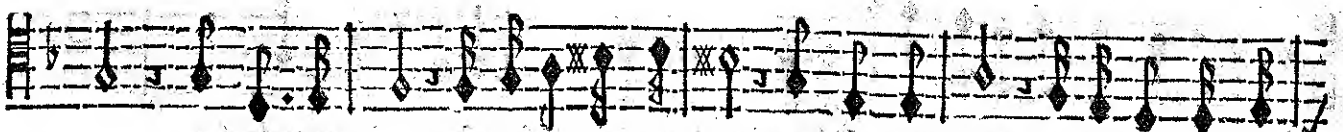
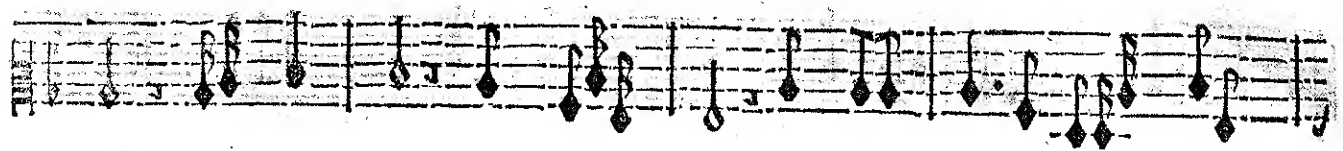
BASSE-CONTINUE.



nœuds, Deschirons son Bandeau; Brulons ses traits, esteignons son Flam-



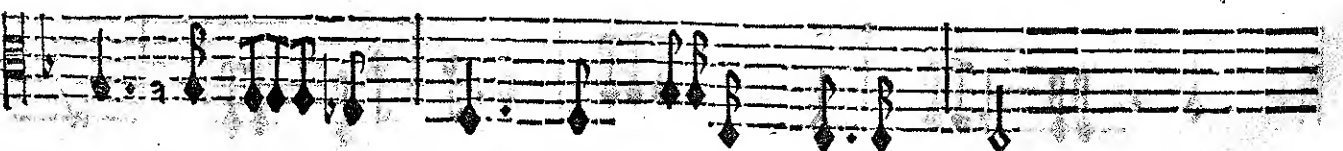
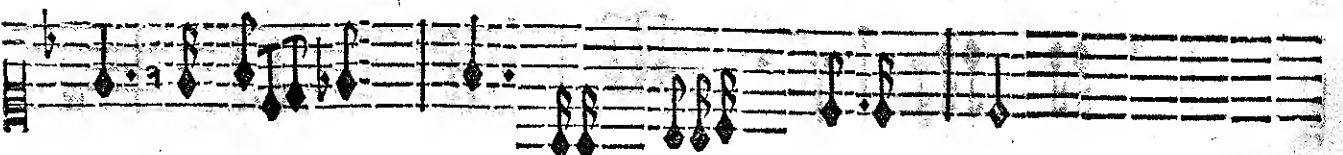
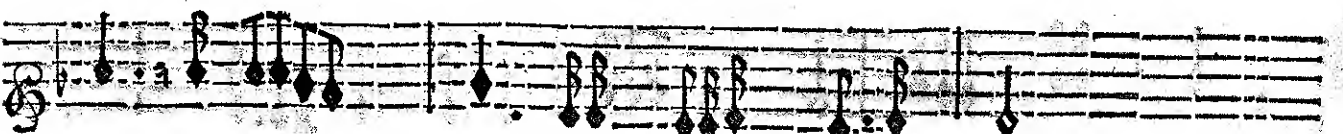
BASSE-CONTINUE.



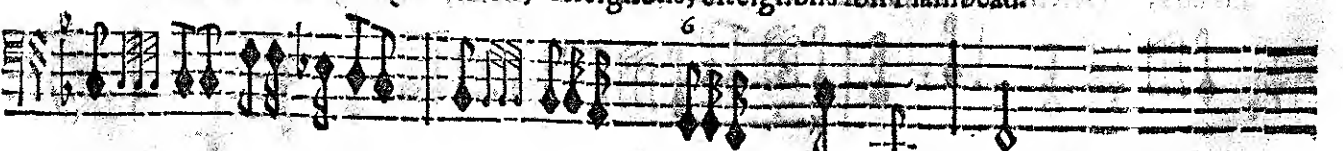
beau. Rompons ses nœuds, Deschirons son Bandeau, Brûlons ses traits, esteignons son Flam-



BASSE-CONTINUE.



beau. Brûlons, Brûlons ses traits, esteignons; esteignons son Flambeau.



BASSE-CONTINUE.

CHOEURS.



Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses



Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses



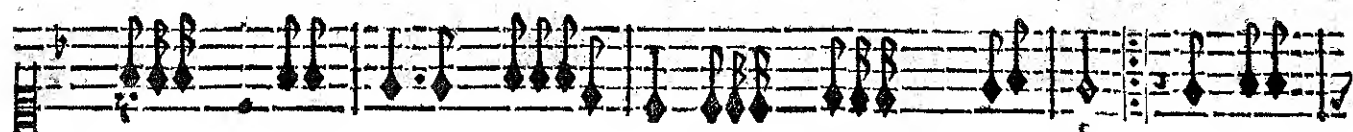
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses



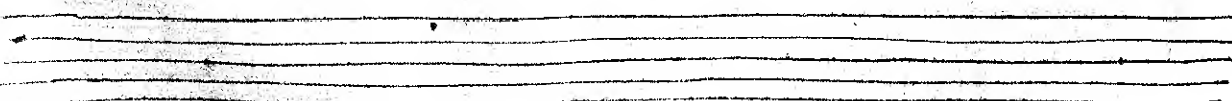
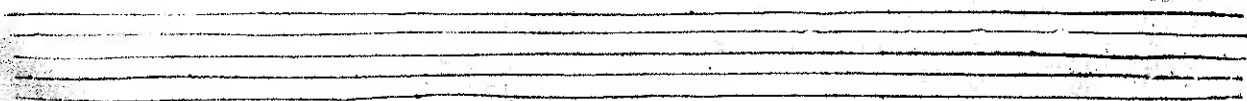
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses



VIOLONS.



BASSE-CONTINUE.







neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-

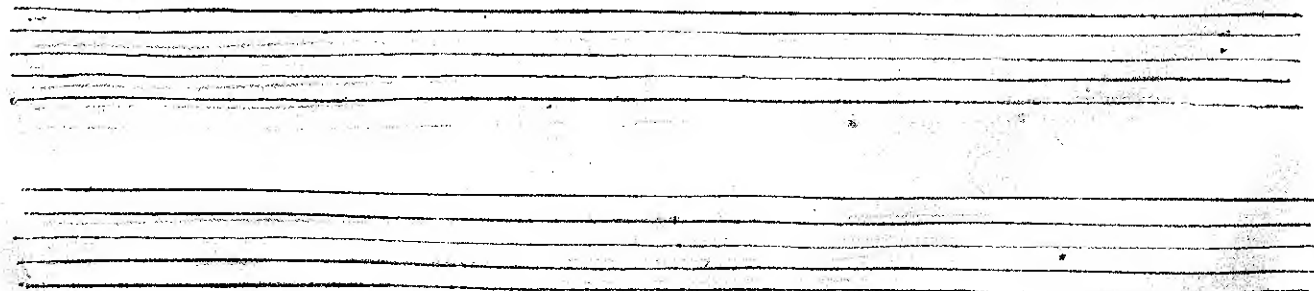


neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



BASSE-CONTINUE.

FIN DE LA PARTIE





pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les

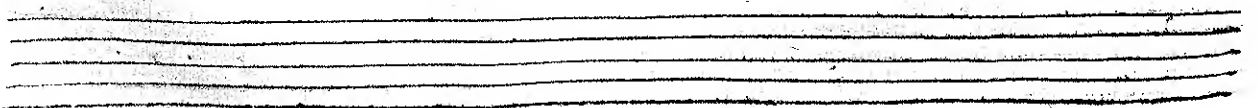


pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



BASSE-CONTINUE.

BASSE-CONTINUE.



## ARMIDE, TRAGÉDIE.

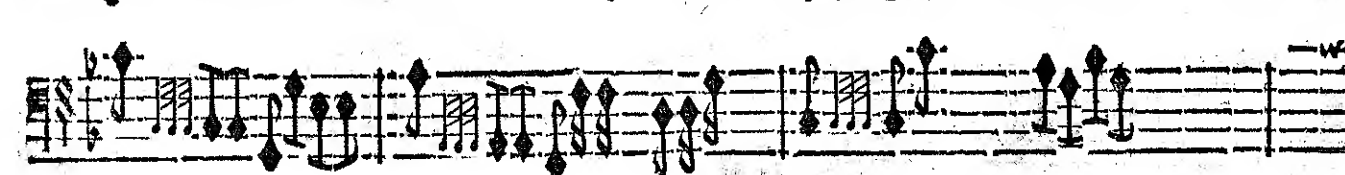
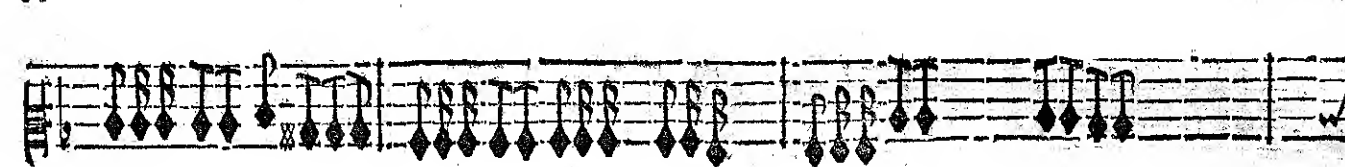
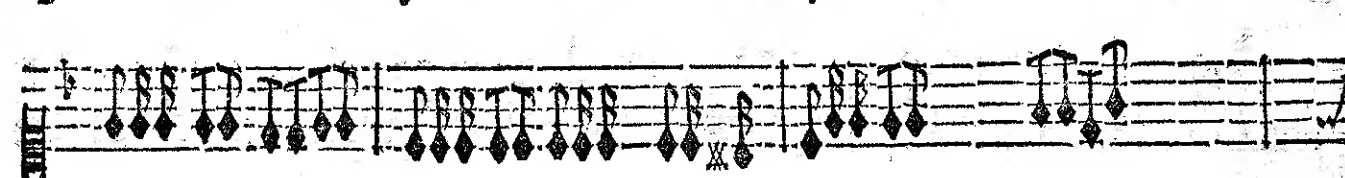
traits, esteignons, esteignōs son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignōs son Flambeau. Rompons ses nœuds, déchirons son Ban-

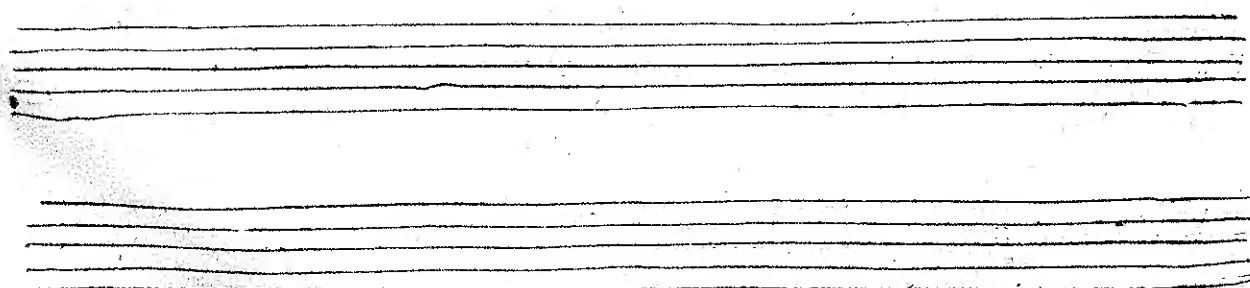
traits, esteignons, esteignōs son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignōs son Flambeau. Rompons ses nœuds, déchirons son Ban-

BASSE-CONTINUE.



BASSE-CONTINUE.







traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



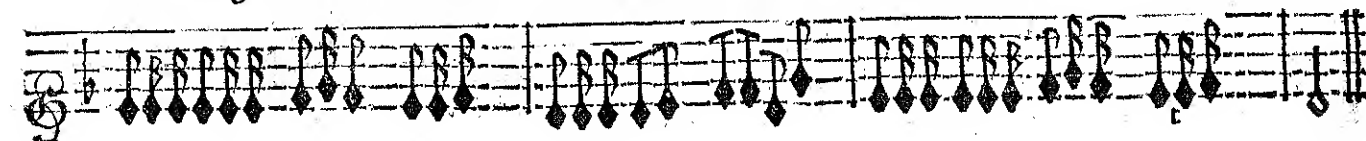
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



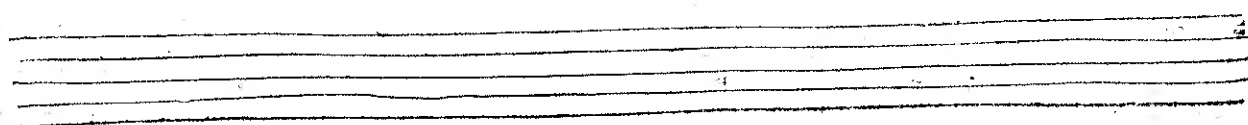
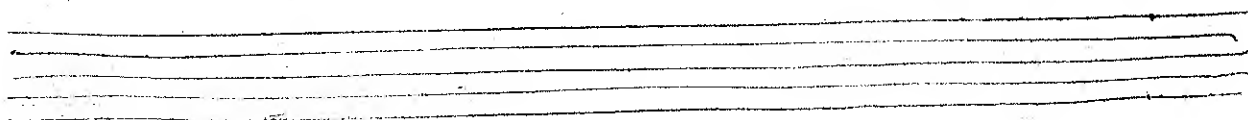
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.

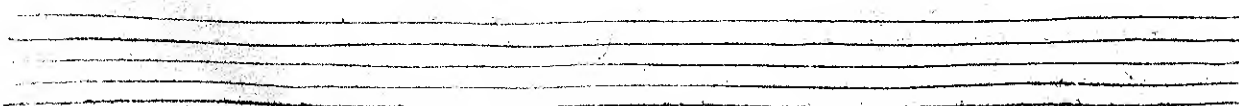
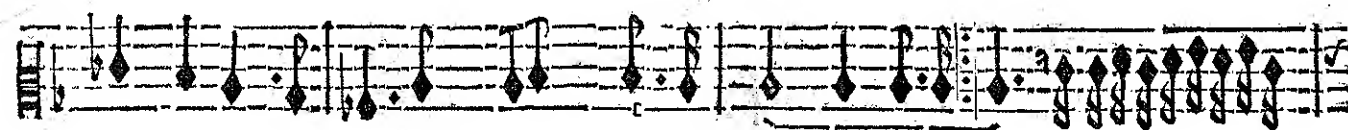
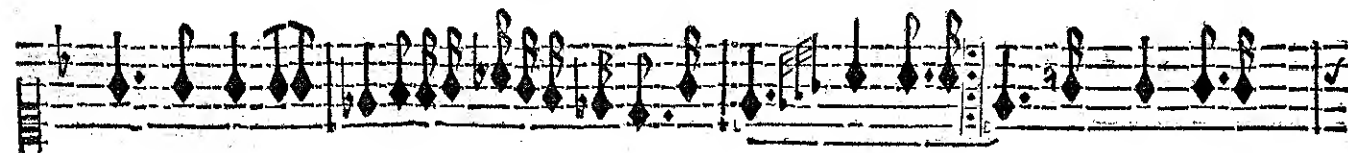
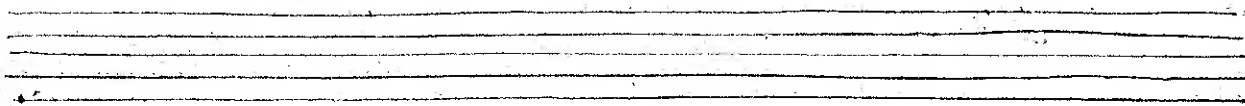
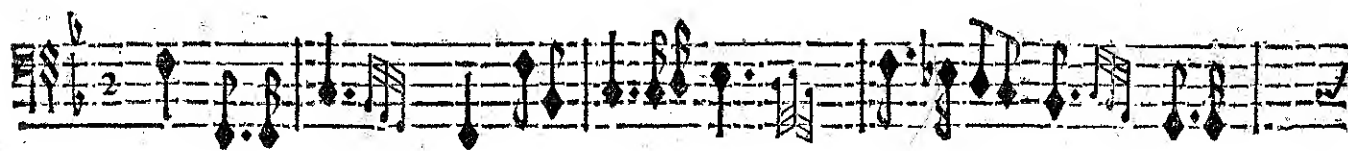
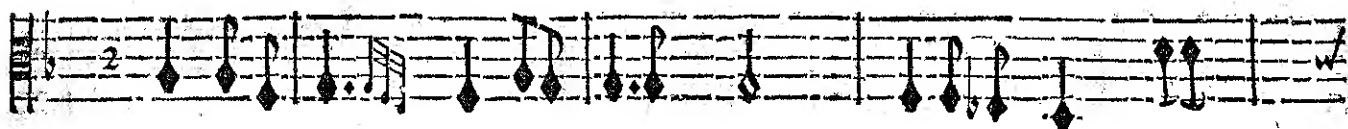
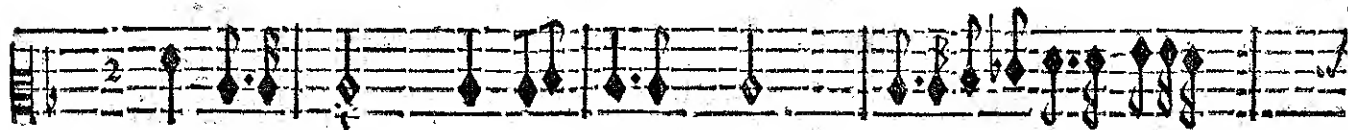
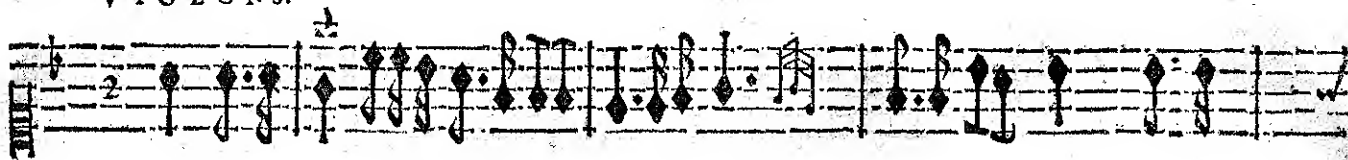


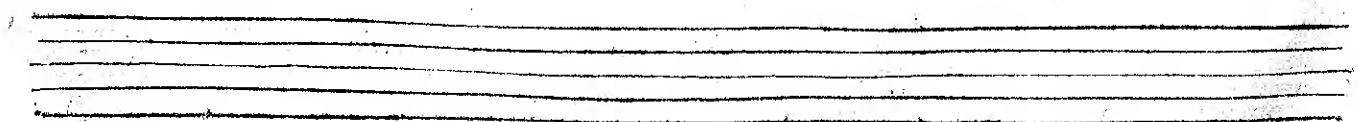
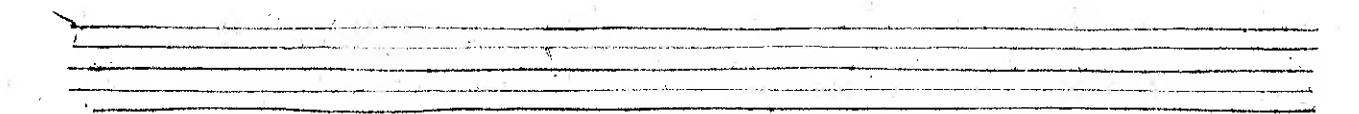
BASSE-CONTINUE.

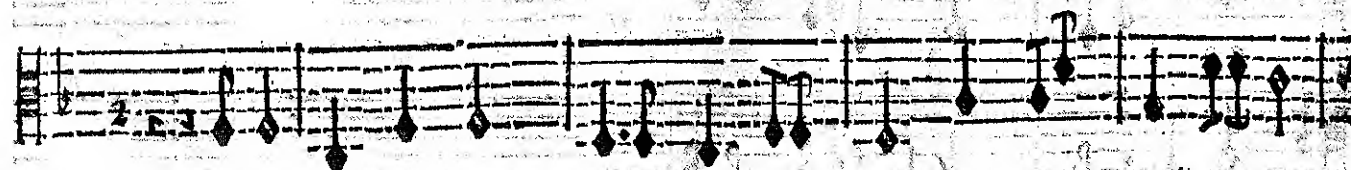
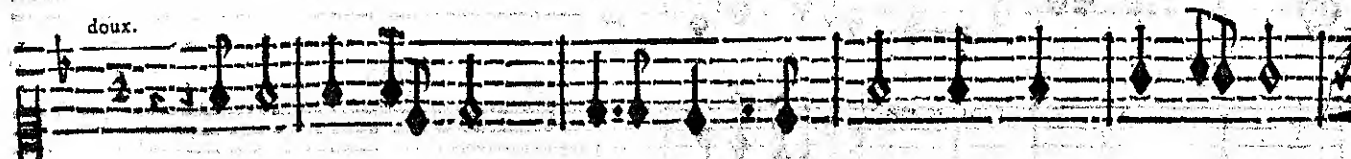
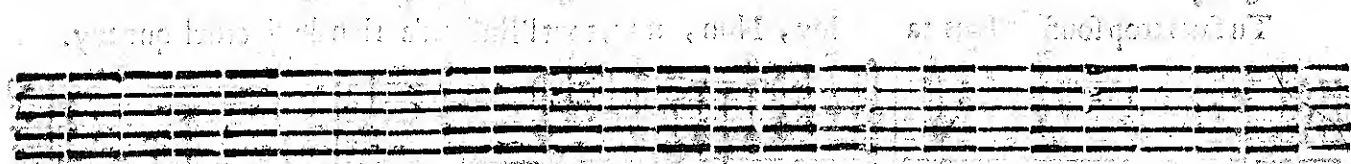




VIOLONS.







Amour, fors pour jamais, fors d'un cœur qui te chasse: Laisse-moy regner en ta place.



BASSE-CONTINUE.



Tu fais trop souffrir sous ta loy, Non, non, tout l'Enfer n'a rien de si cruel que toy.

BASSE-CONTINUE.

Non, non, tout l'Enfer n'a rien de si cruel que

BASSE-CONTINUE.



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



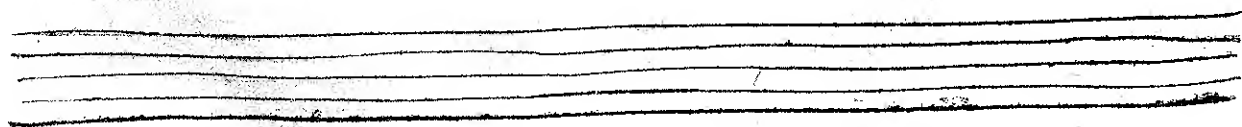
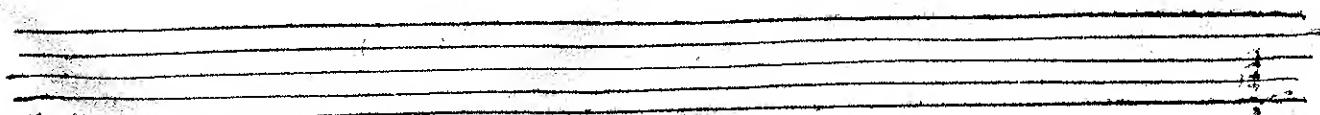
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



BASSE-CONTINUE.



## ARMIDE, TRAGÉDIE.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

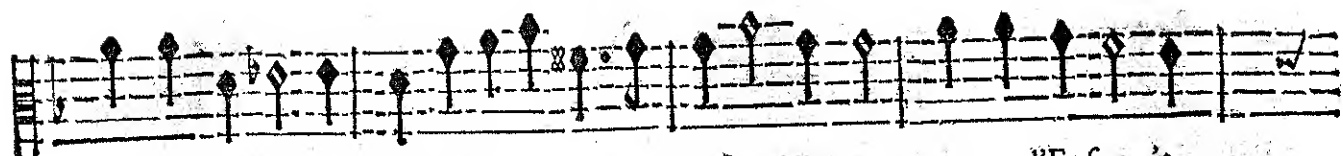
place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

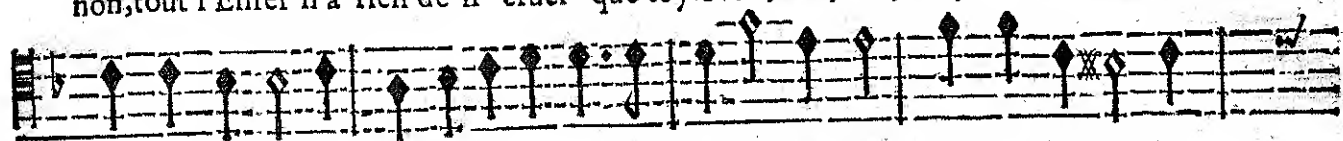
place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

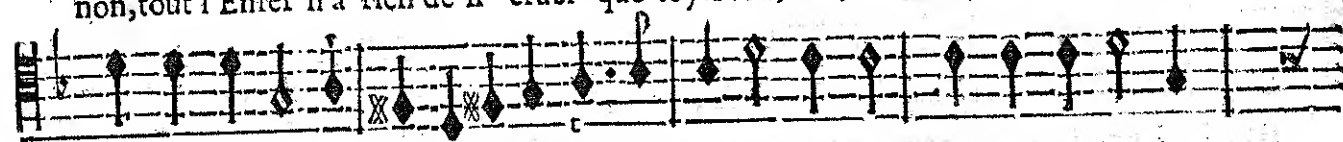
BASSE-CONTINUE.



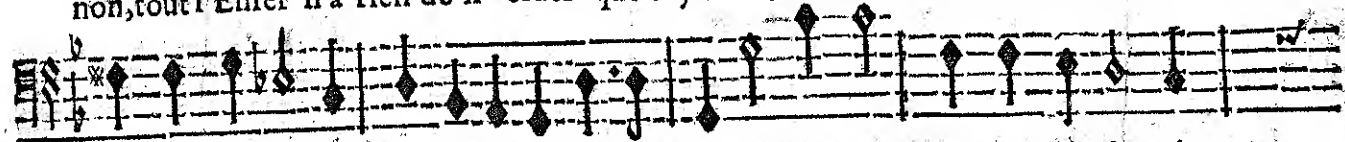
non,tout l'Enfer n'a rien de si cruel que toy.Non,non,non,non,tout l'Enfer n'a



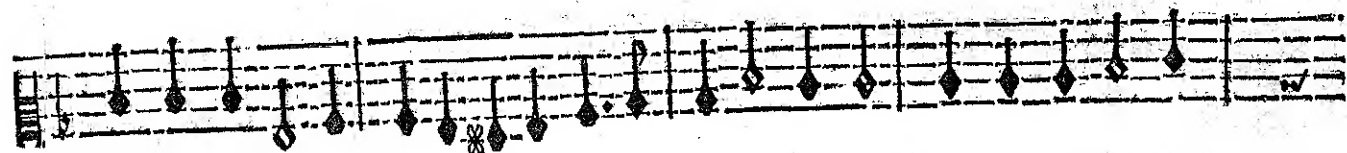
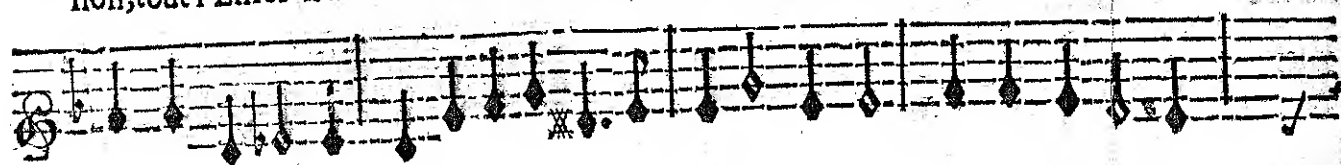
non,tout l'Enfer n'a rien de si cruel que toy.Non,non,non,non,tout l'Enfer n'a



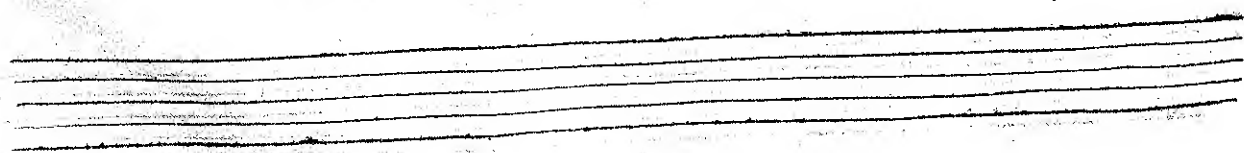
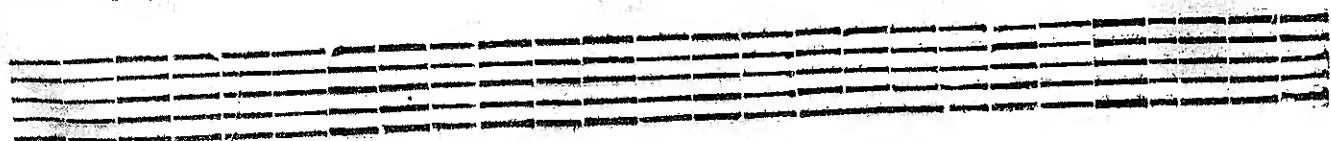
non,tout l'Enfer n'a rien de si cruel que toy.Non,non,non,non,tout l'Enfer n'a



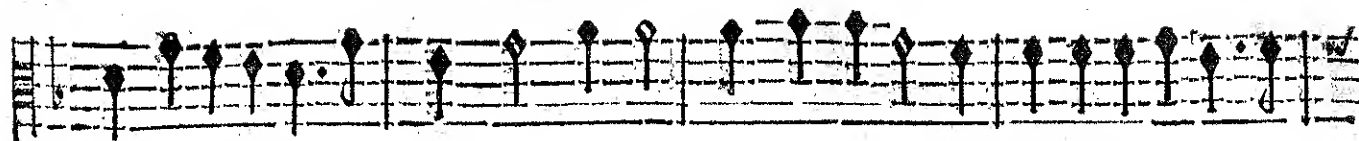
non,tout l'Enfer n'a rien de si cruel que toy.Non,non,non,non,tout l'Enfer n'a



BASSE-CONTINUE.



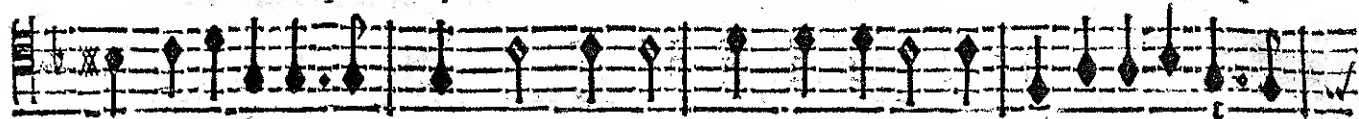




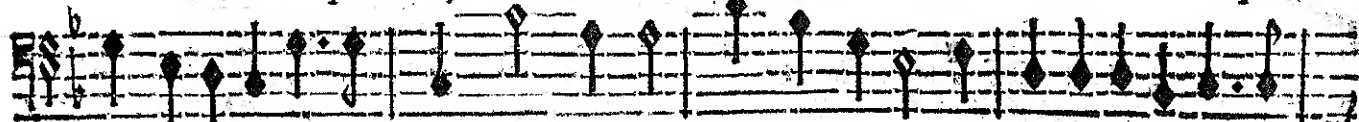
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



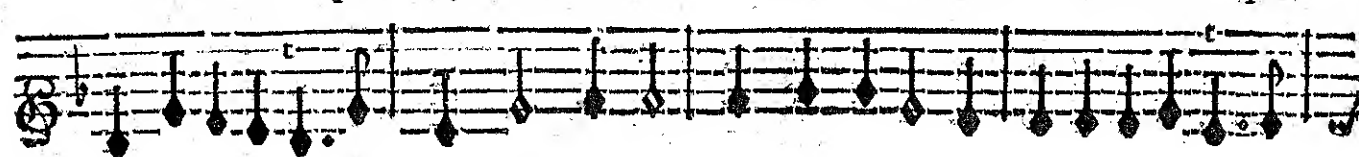
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



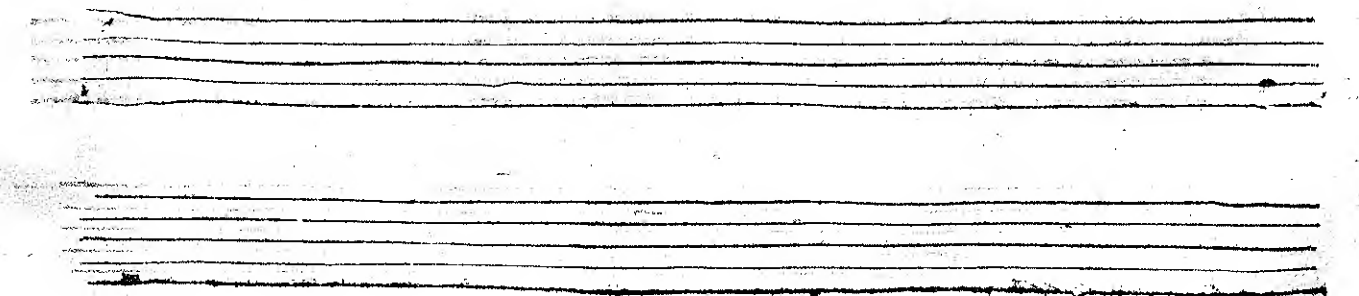
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que

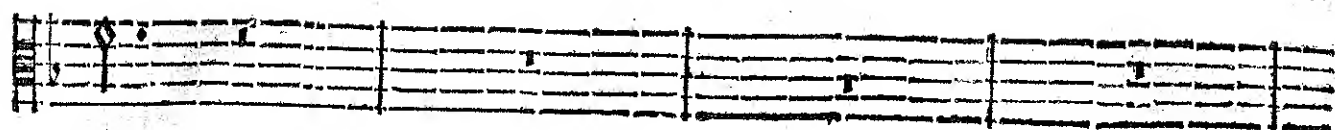


BASSE-CONTINUE.

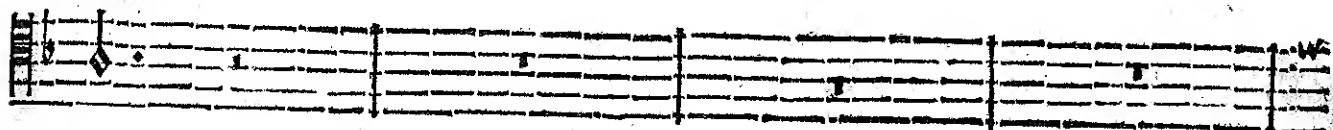


# ACTE TROISIEME.

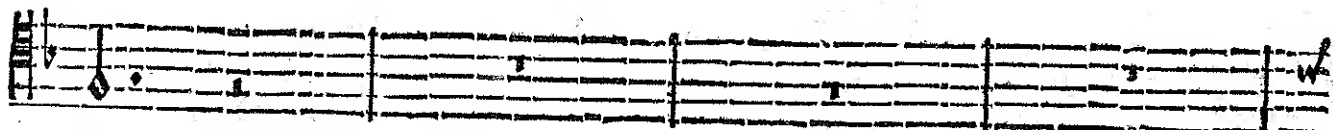
149



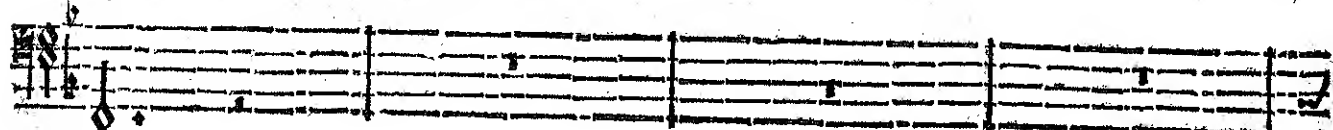
toy.



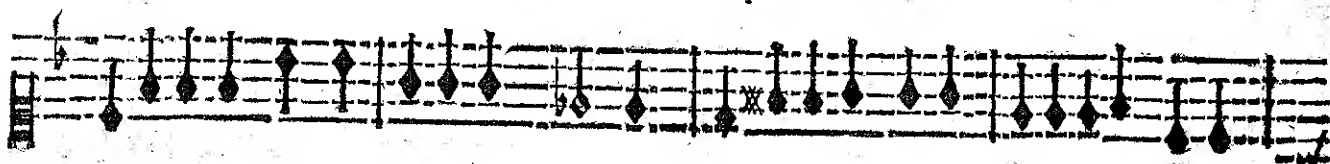
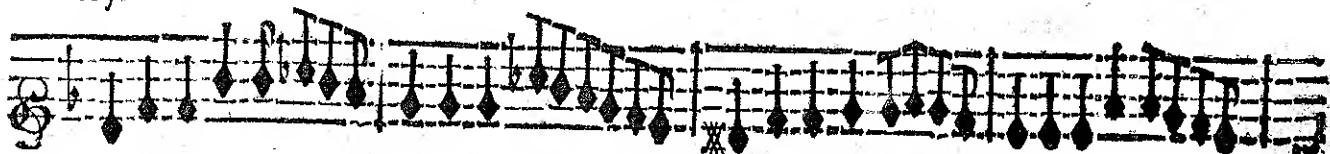
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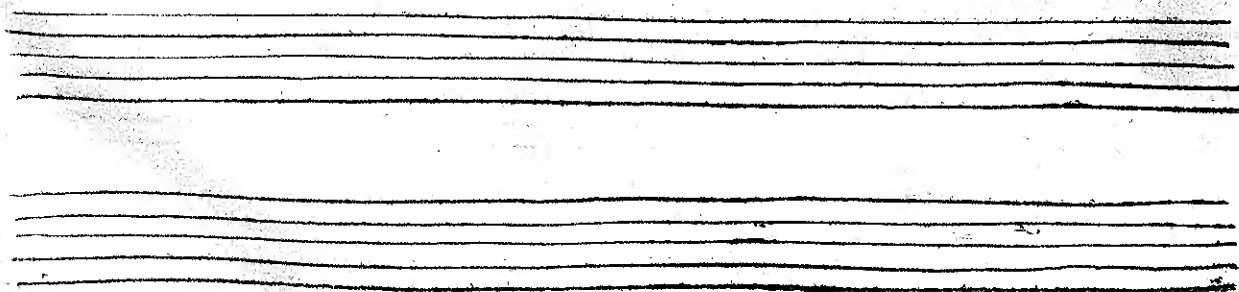
toy.

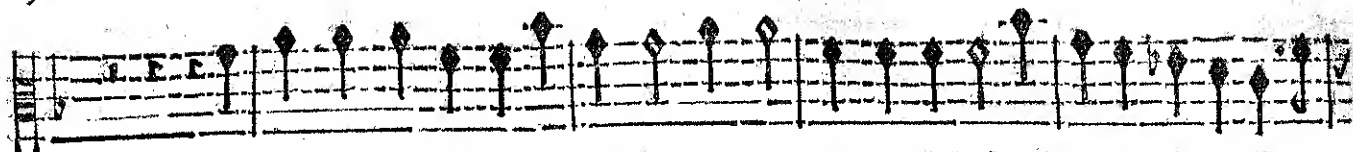


toy.



BASSE-CONTINUE.

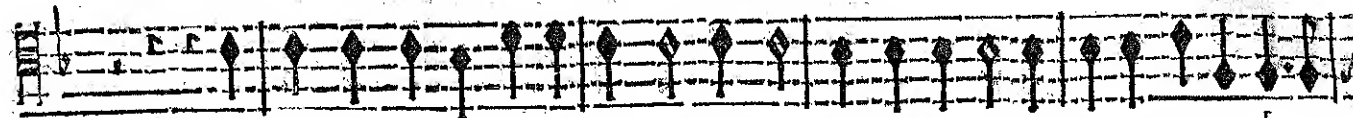




Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



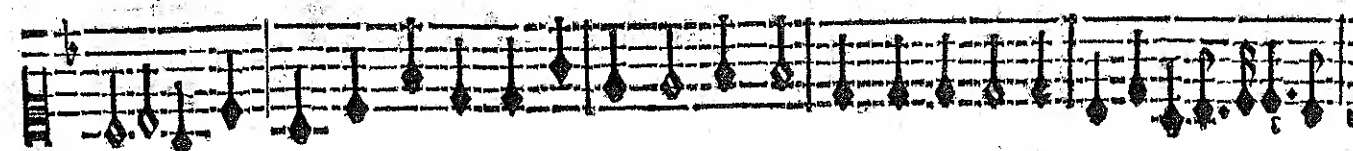
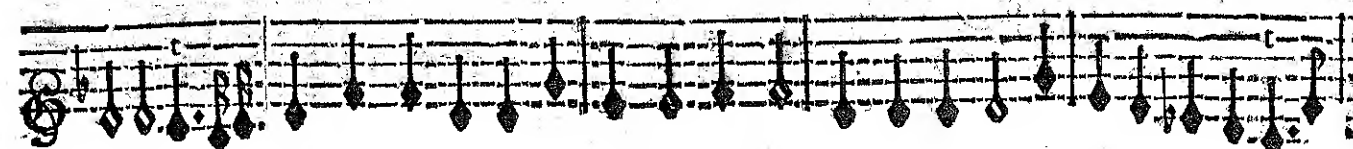
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



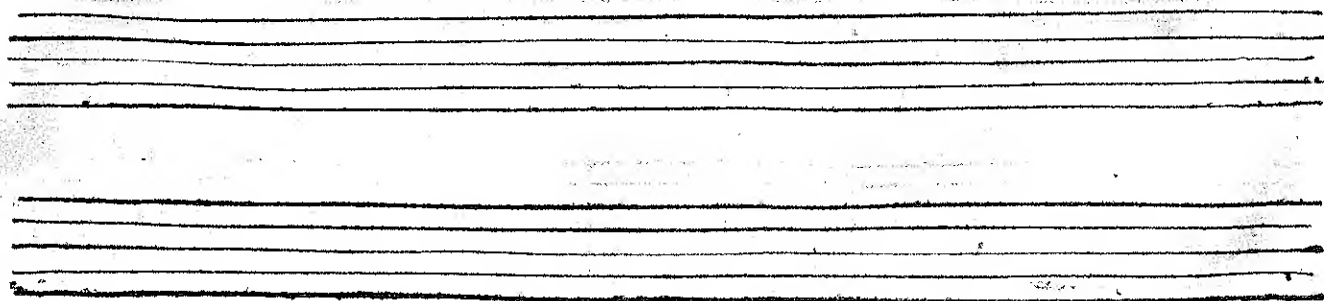
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que

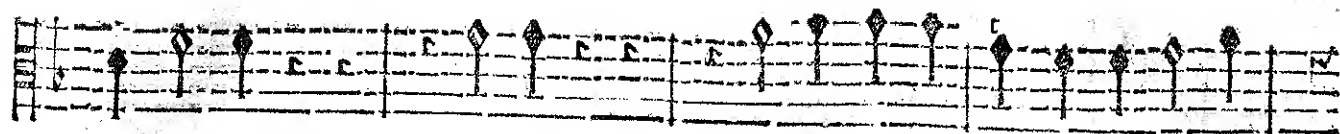


BASSE-CONTINUE.

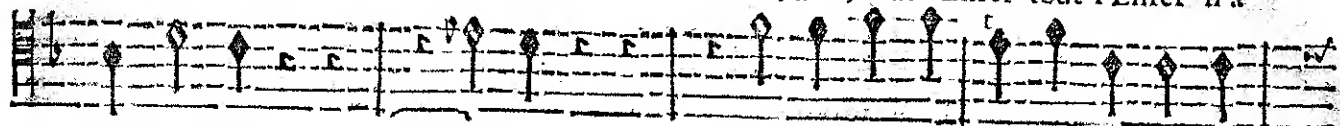


# ACTE TROISIEME.

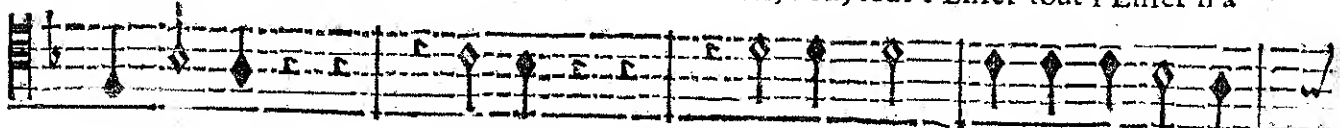
151



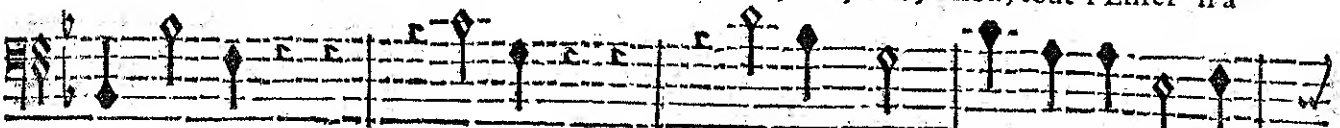
roy. Non, non, Non, non, Non, uon, tout l'Enfer tout l'Enfer n'a



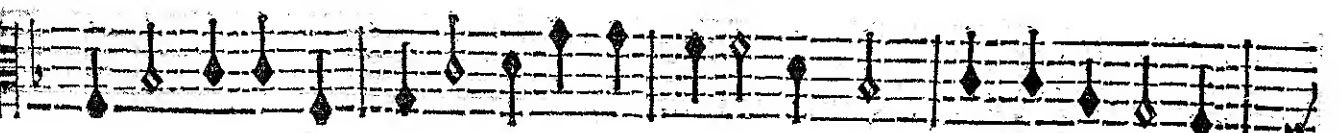
roy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a



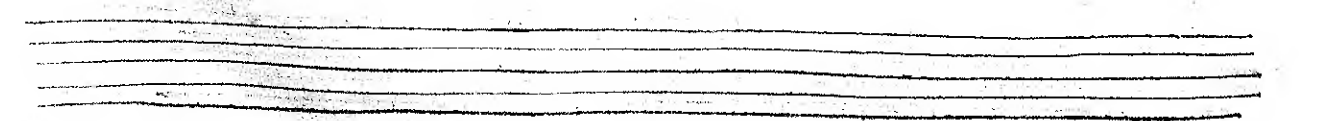
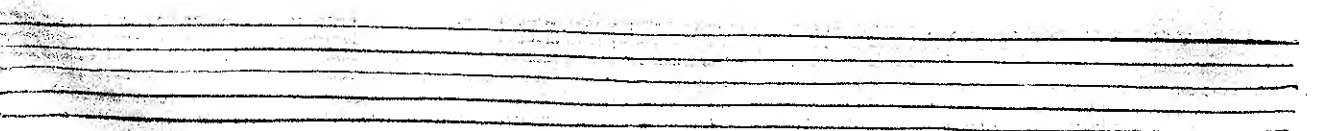
roy. Non, non, Non, non, Non, non, non, tout l'Enfer n'a



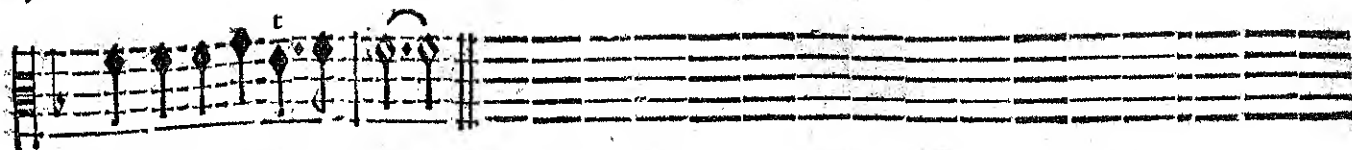
roy. Non, non, Non, non, Non, non, non, tout l'Enfer n'a



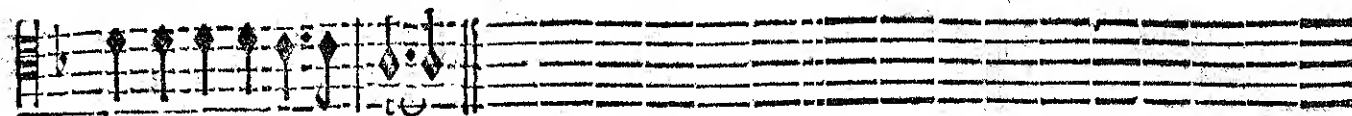
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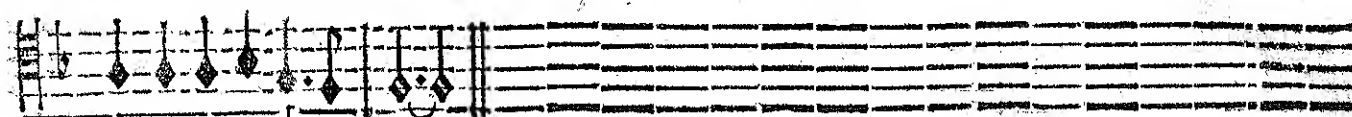




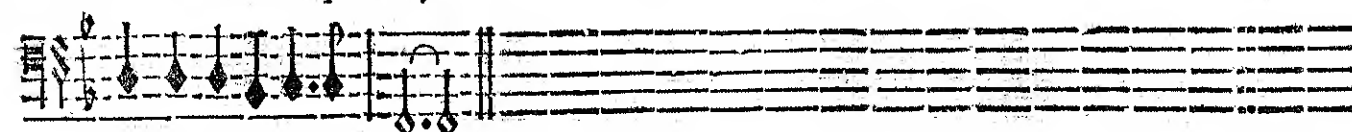
rien de si cruel que toy.



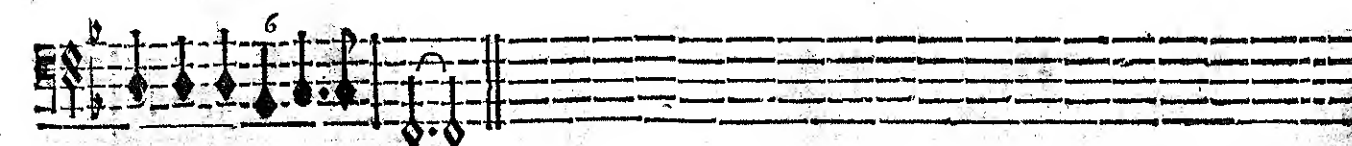
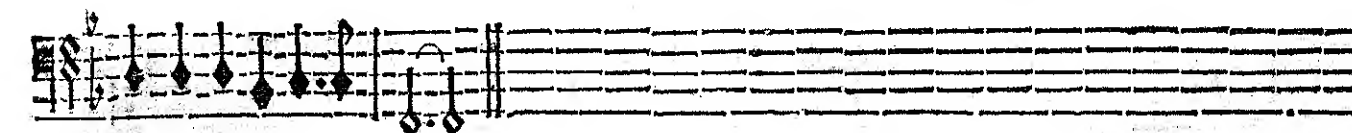
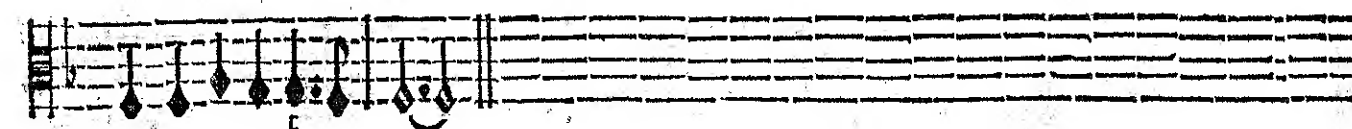
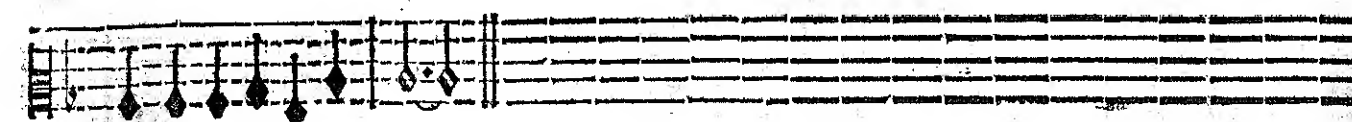
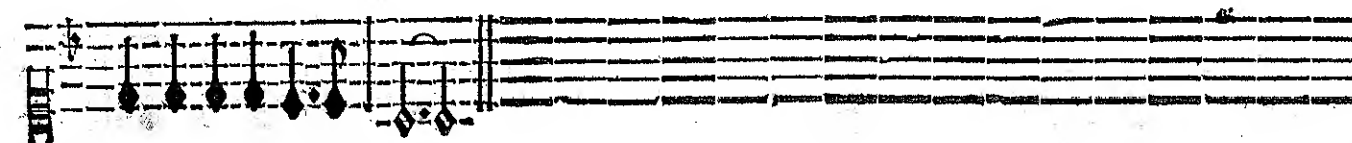
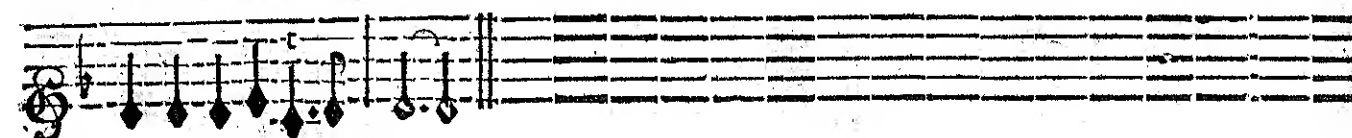
rien de si cruel que toy.



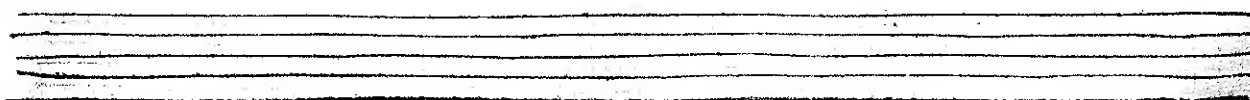
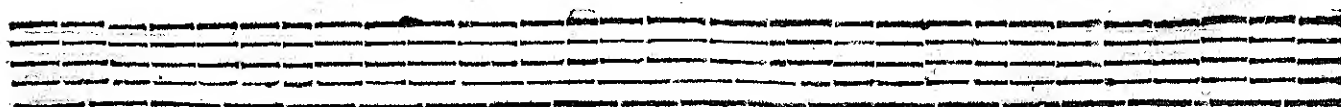
rien de si cruel que toy.



rien de si cruel que toy.

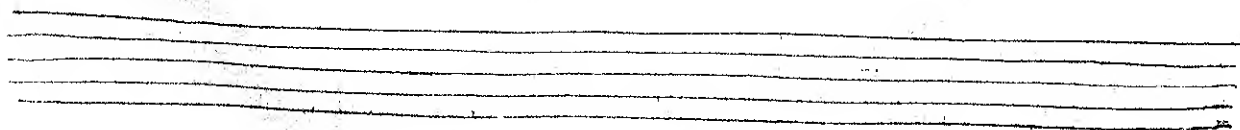
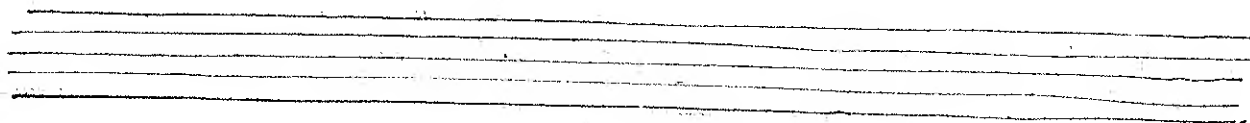
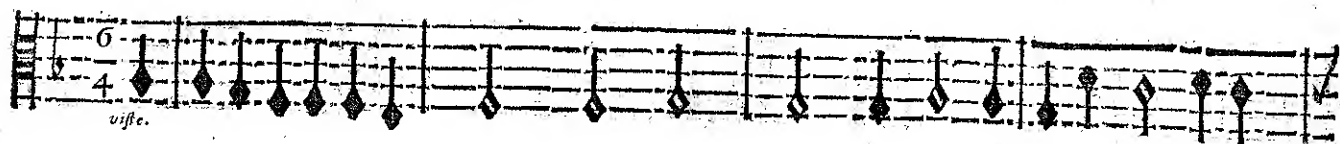
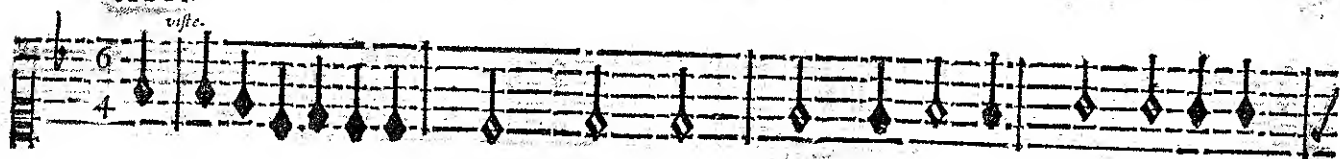


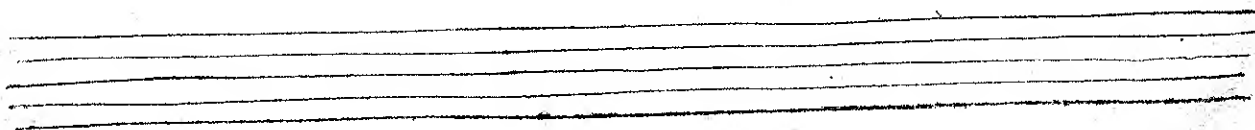
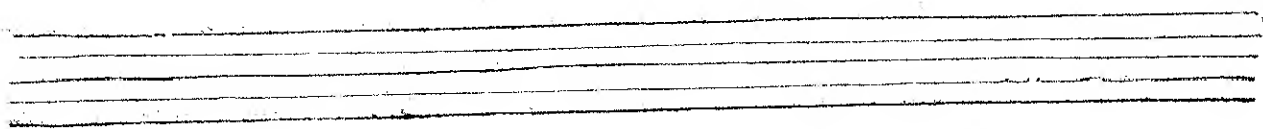
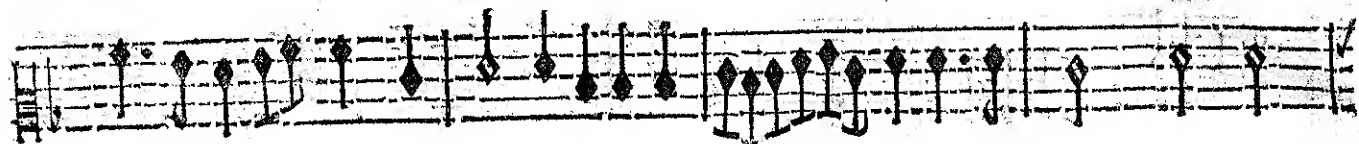
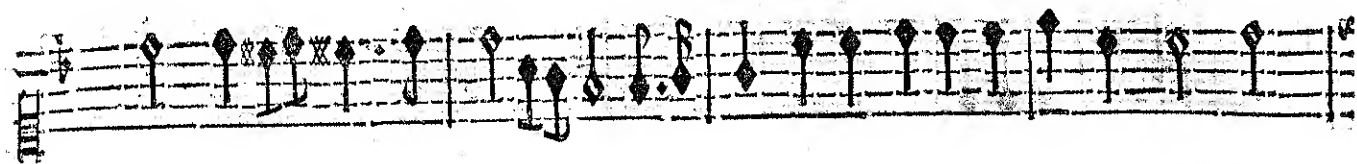
BASSE-CONTINUE.





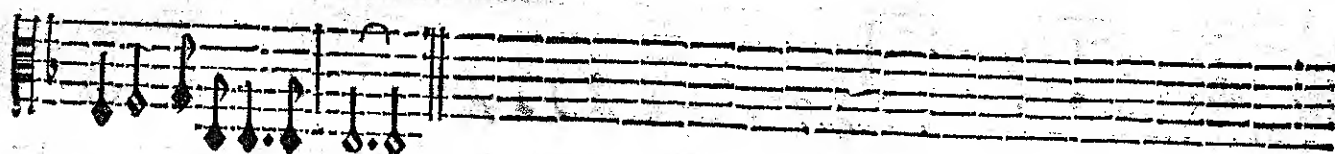
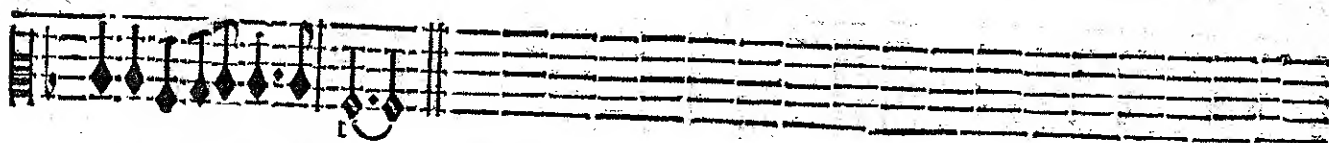
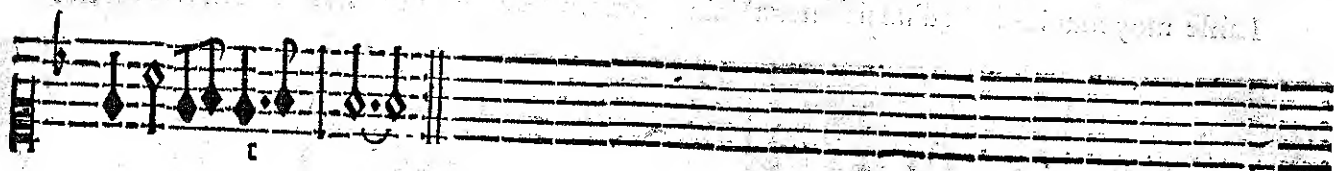
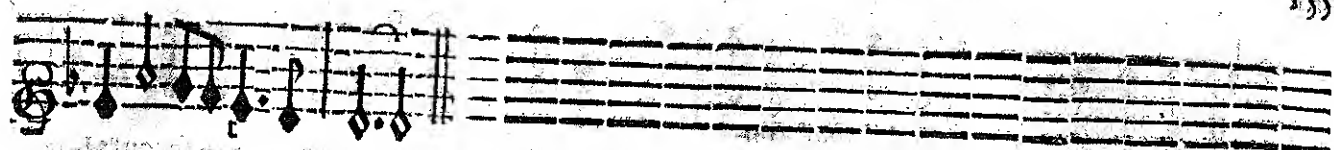
AIR.



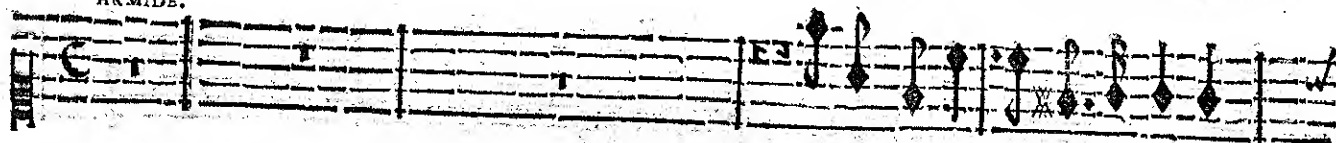


# ACTE TROISIEME

155



ARMIDE.



doux.

Arreste, arreste affreuse Haine,



VIOLONS.

doux.

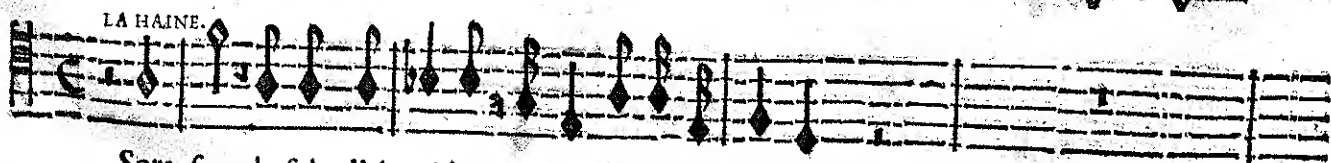


doux.

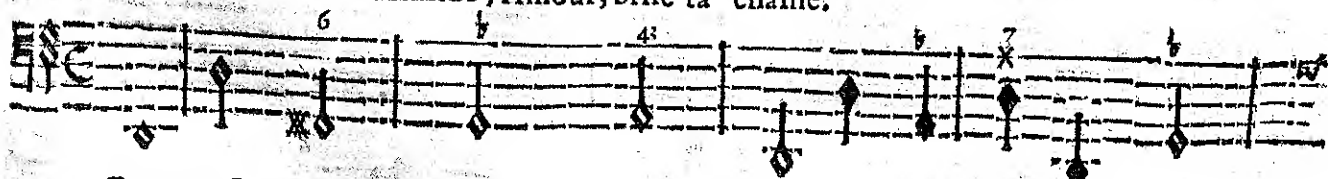


doux.

LA HAINE.



Sors, fors du sein d'Armide, Amour, brise ta chaîne.



BASSE-CONTINU

Vij



## ARMIDE, TRAGÉDIE

*harmoni*  
Laisse-moy sous les Loix d'un si fameux Vainqueur. Laisse-moy, je re- nonce à ton secours hor-

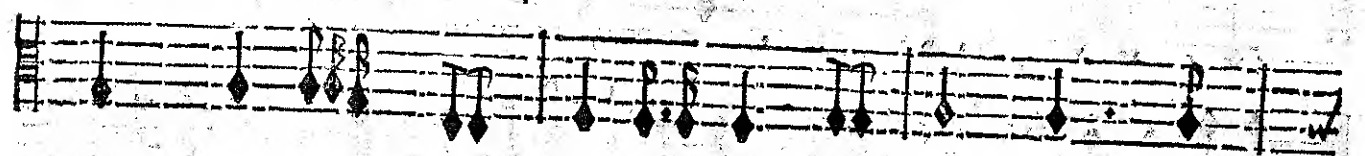
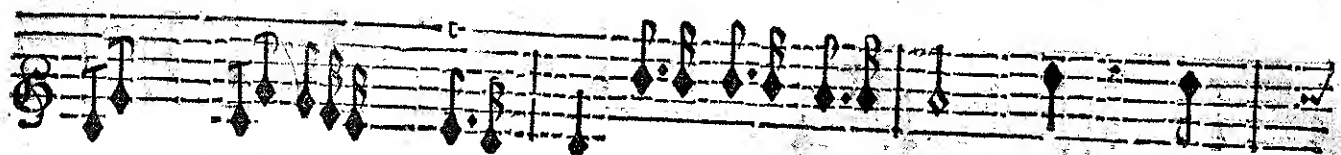
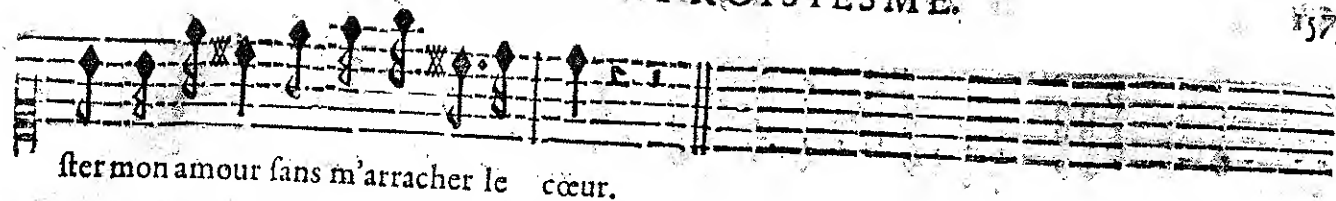
BASSE-CONTINUE.

rible. Non, non, n'acheve pas, non, il n'est pas possible De m'o-

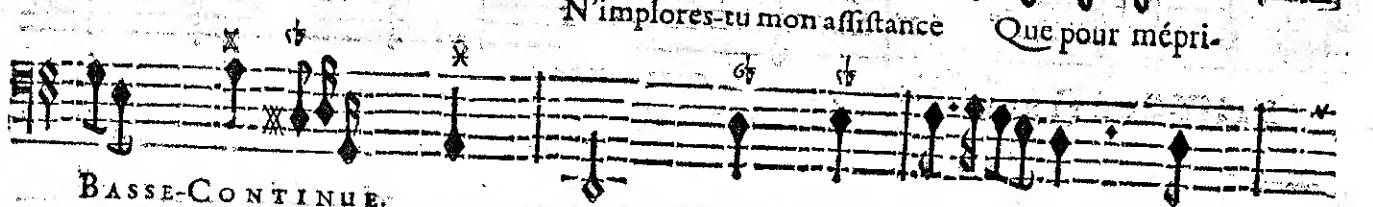
BASSE-CONTINUE.

# ACTE TROISIEME.

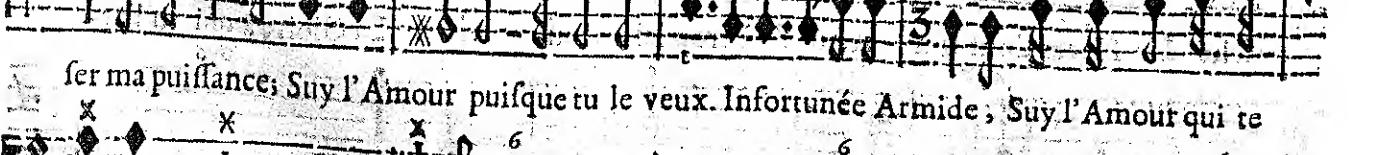
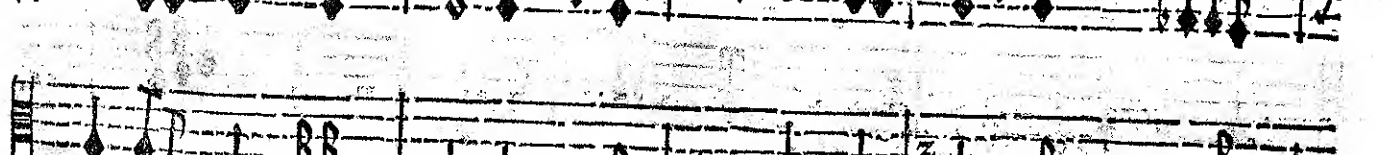
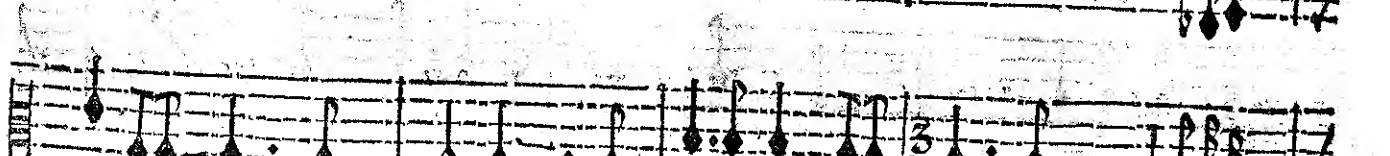
157



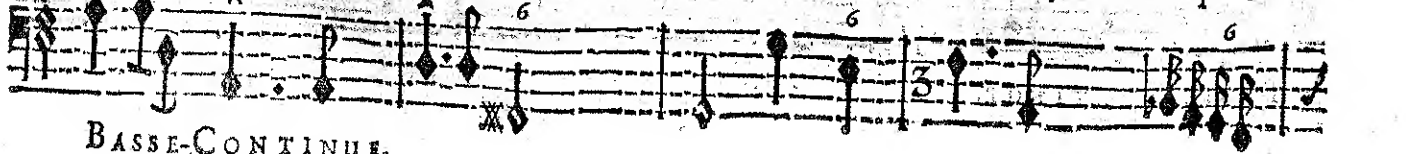
N'implores-tu mon assistance Que pour mépri-



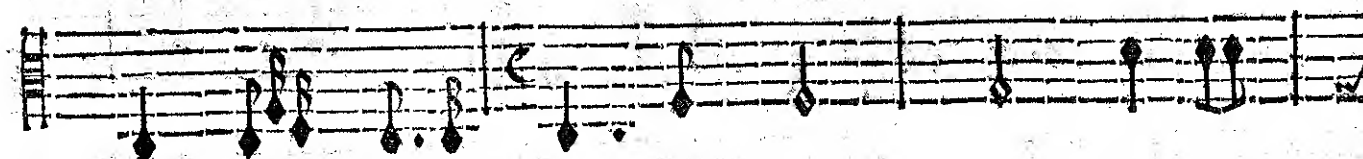
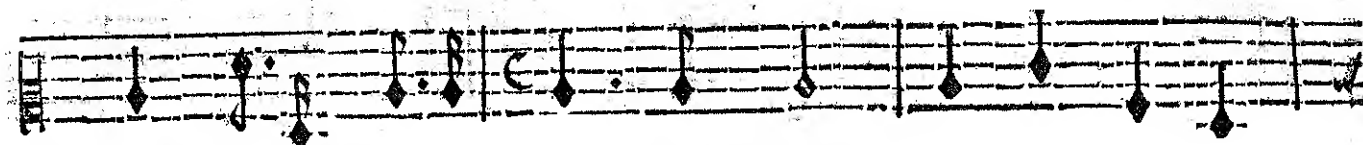
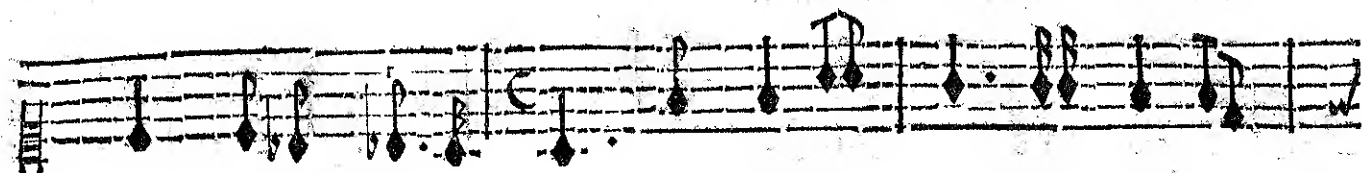
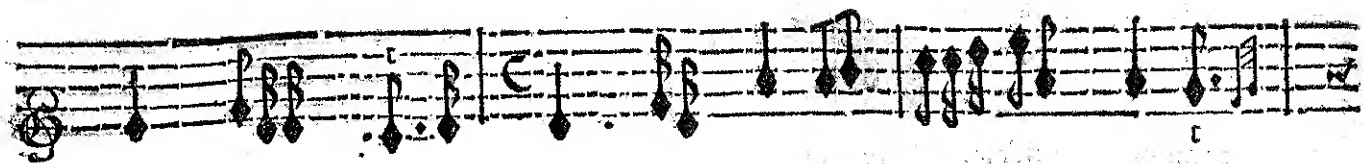
BASSE-CONTINUE.



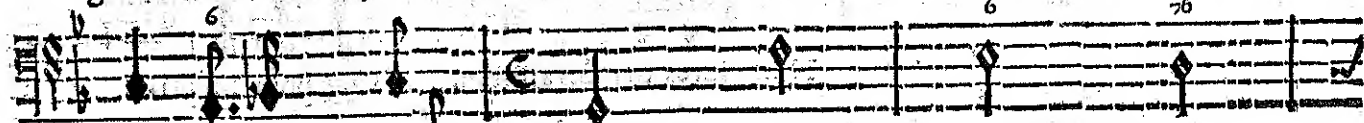
fer ma puissance; Suy l'Amour puisque tu le veux. Infortunée Armide, Suy l'Amour qui te



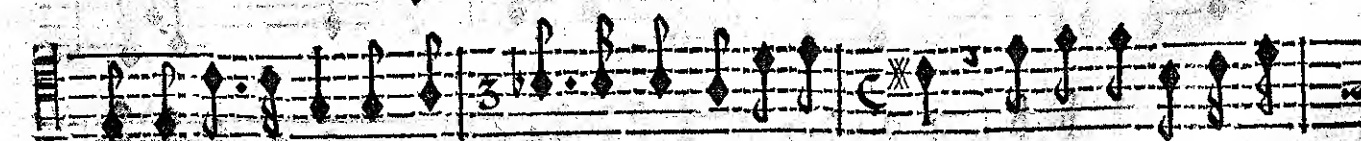
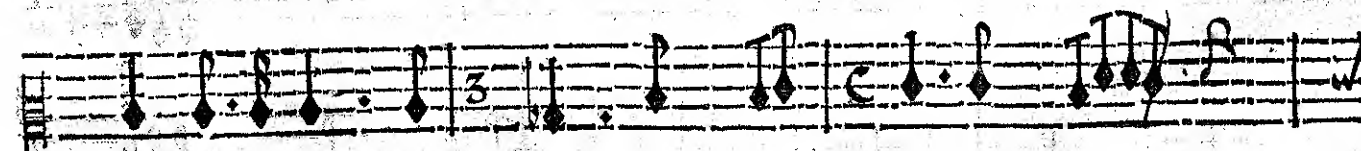
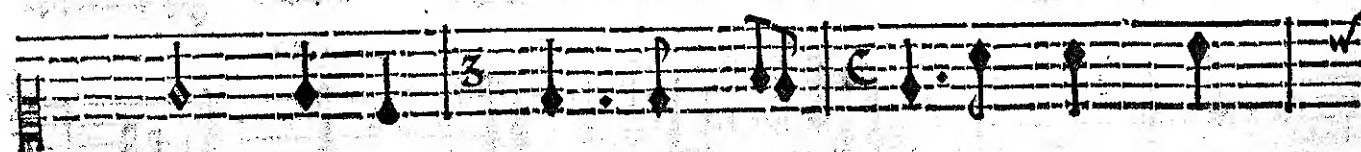
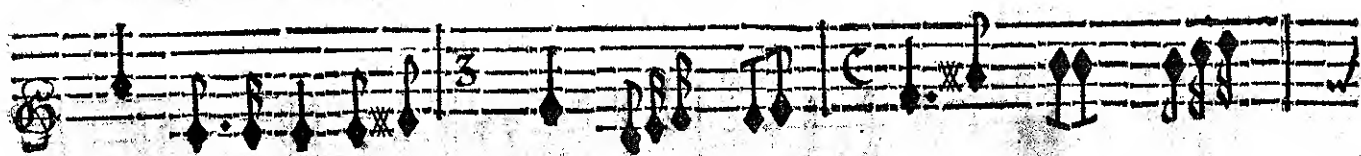
BASSE-CONTINUE.



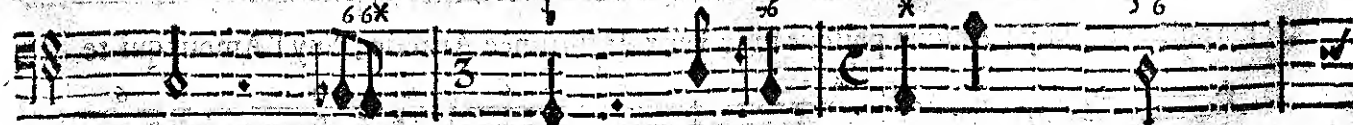
guide Dans un abysme af- freux. Sur ces bords écartez c'est en vain que tu



BASSE-CONTINUE.



cache Le Heros dont ton cœur s'est trop laissé tou- cher. La Gloire à qui tu l'ar-



BASSE-CONTINUE.

# ACTE TROISIEME.

139

rache Doit bien-tost te l'arracher.

Malgré tes soins, au mépris de tes

BASSE-CONTINUE.

larmes, Tu le verras échaper à tes charmes, Tu me rappelleras peut-être dès ce

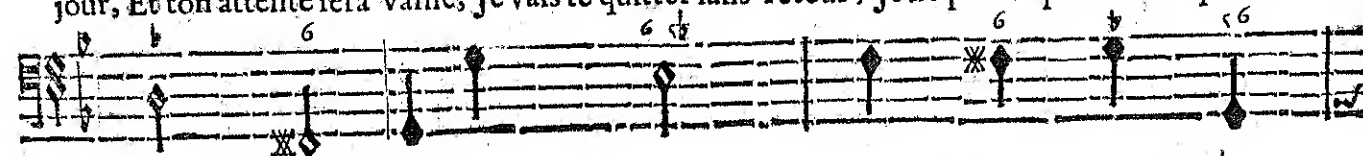
BASSE-CONTINUE.



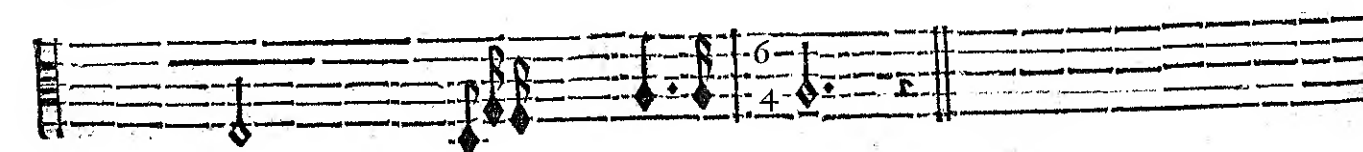
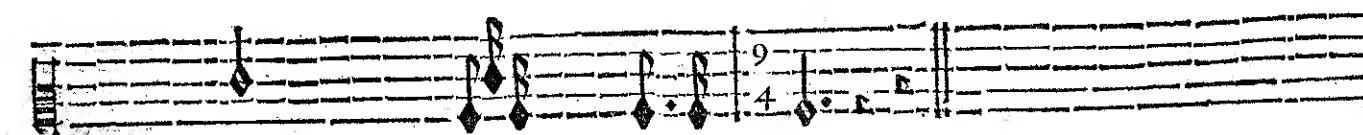
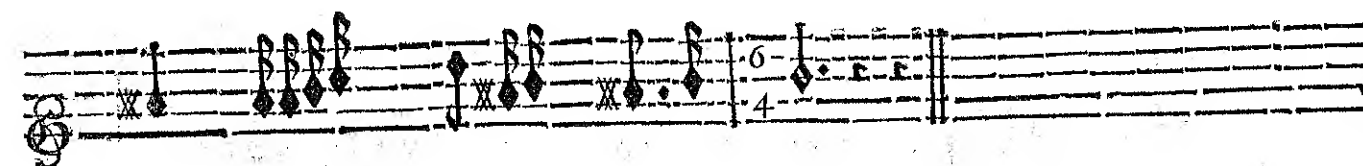
## ARMIDE TRAGÉDIE.



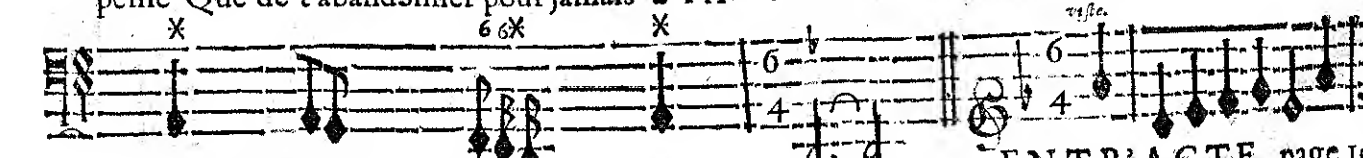
jour, Et ton attente sera vaine, Je vais te quitter sans retour ; Je ne puis te punir d'une plus rude



BASSE-CONTINUE.



peine Que de t'abandonner pour jamais à l'A. mour.



BASSE-CONTINUE.

ENTR'ACTE. page 153

FIN DU TROISIÈME ACTE.



# ACTE QUATRIESME.

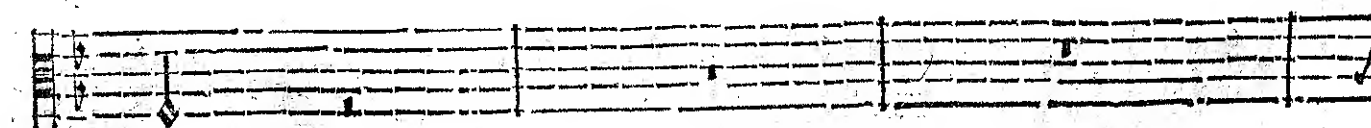
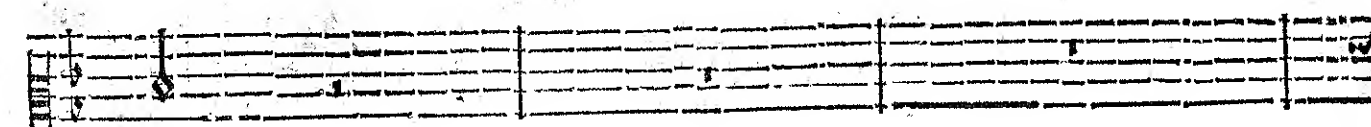
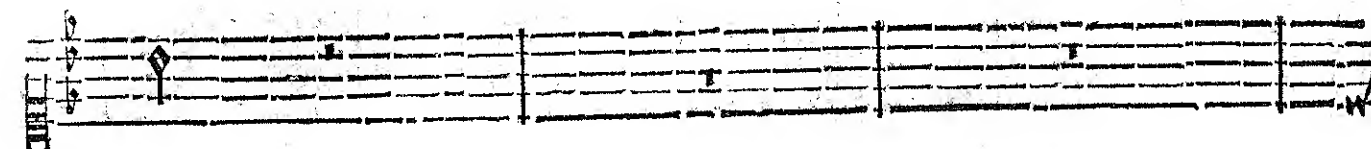
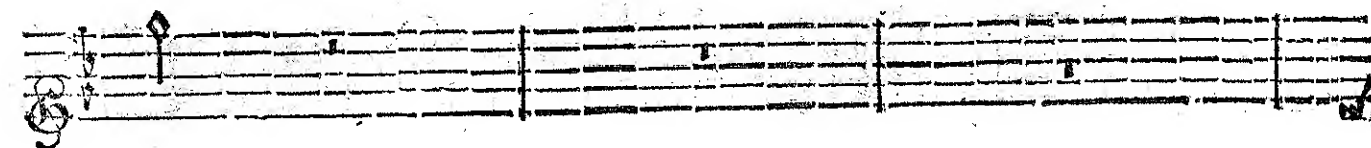
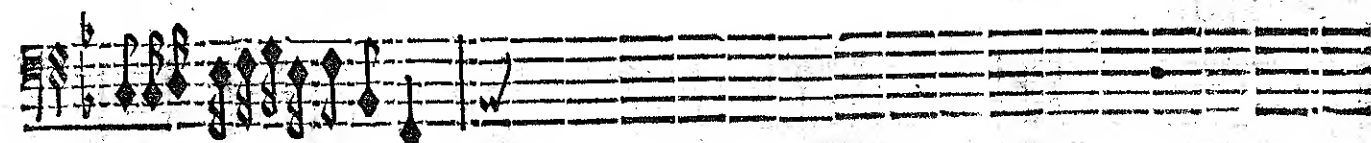
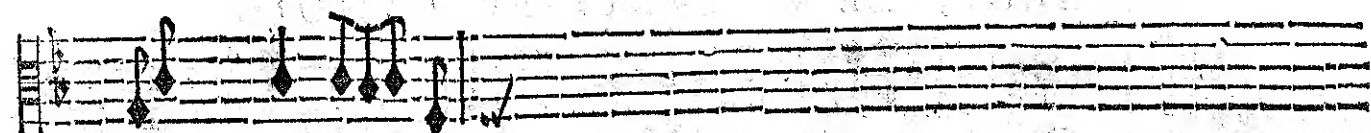
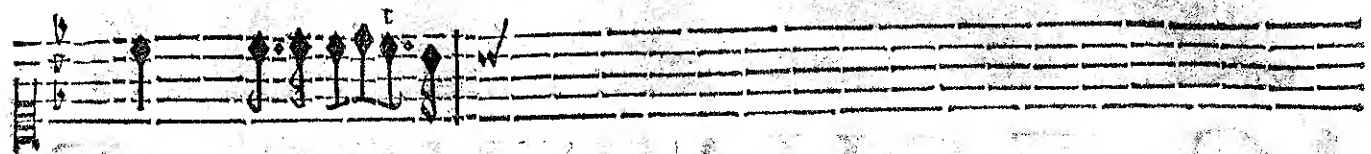
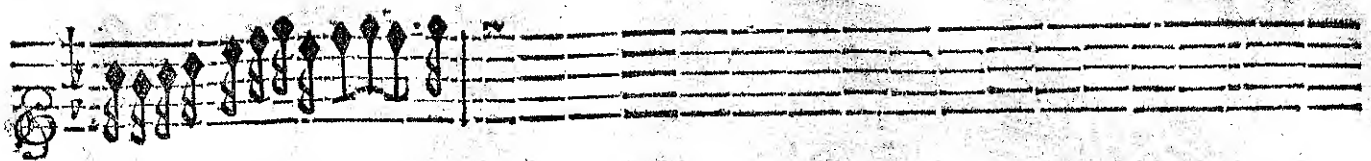
## SCENE PREMIERE.

UBALDE, LE CHEVALLIER DANOIS.

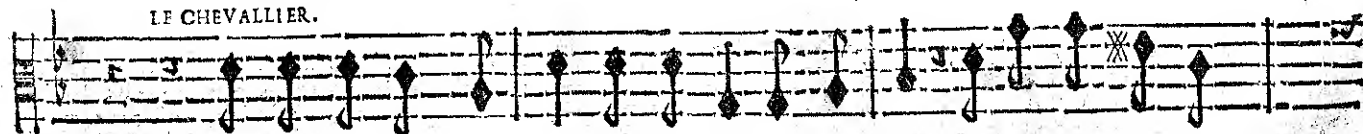
PRELUDE.

musical score with ten staves, including tempo markings like *vif.* and *vifce.*

## ARMIDE TRAGÉDIE!



LE CHEVALLIER.



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces



V BALDE.

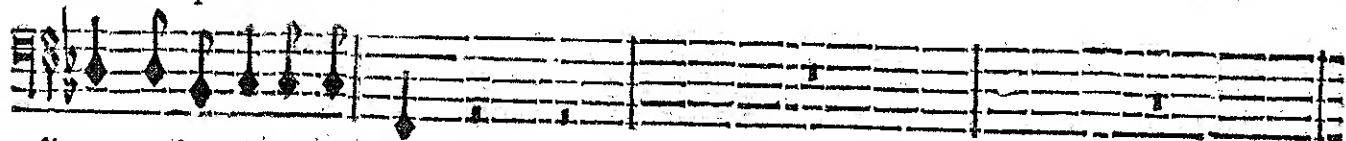
Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces



BASSE-CONTINUE.



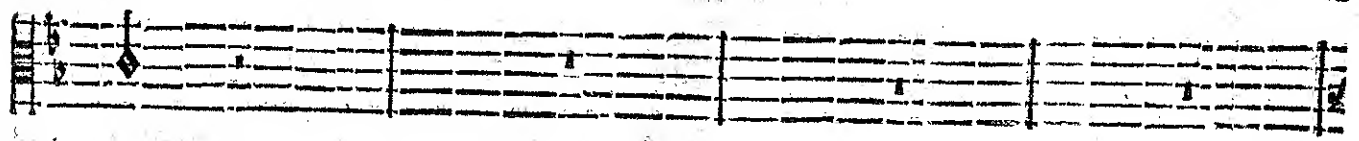
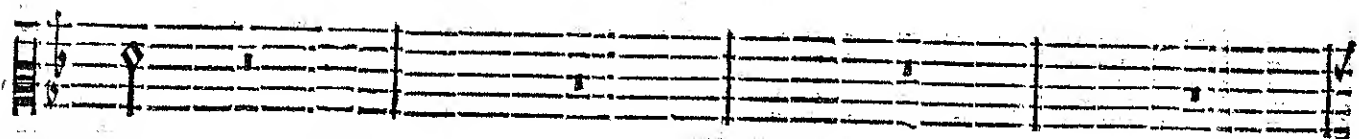
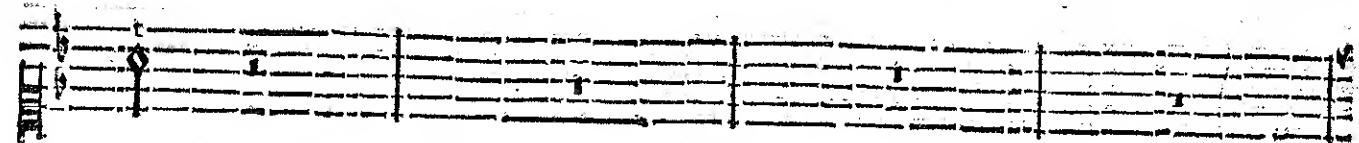
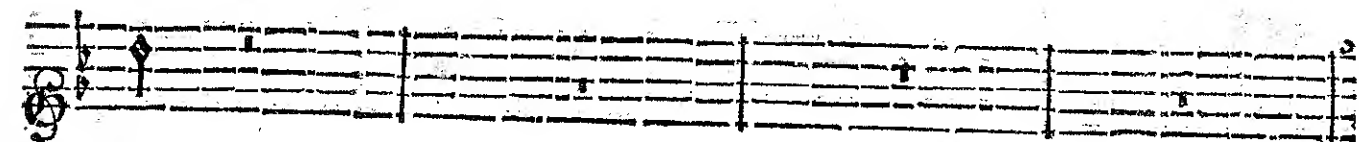
lieux transporté les Enfers



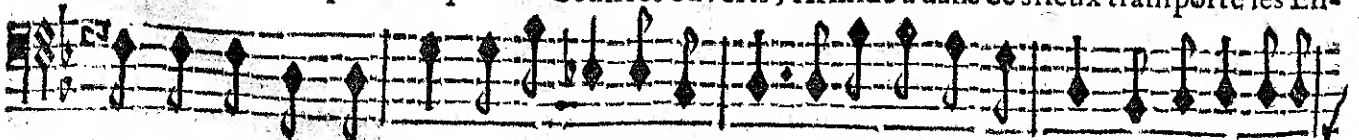
lieux transporté les Enfers.



BASSE-CONTINUE.



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ce lieux transporté les En-



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces lieux transporté les En-



BASSE-CONTINUE

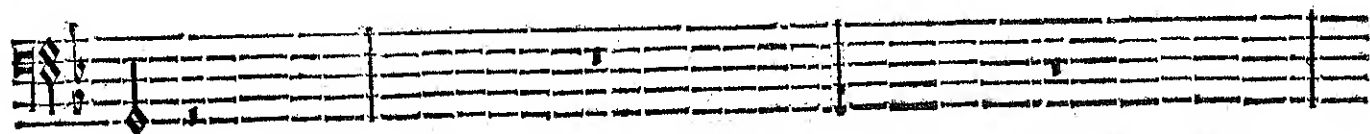
Xij



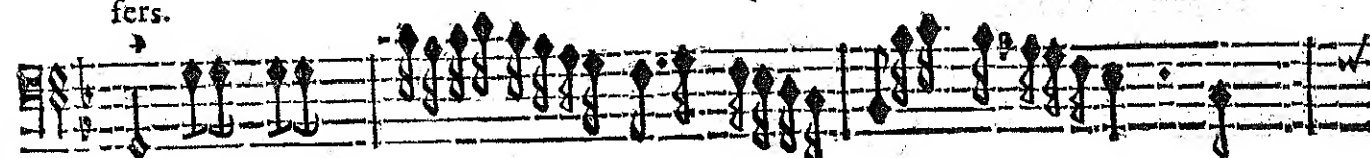
## ARMIDE, TRAGÉDIE



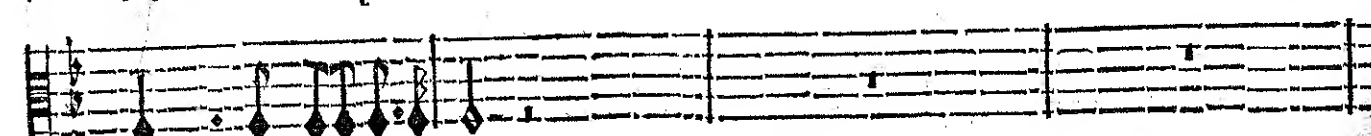
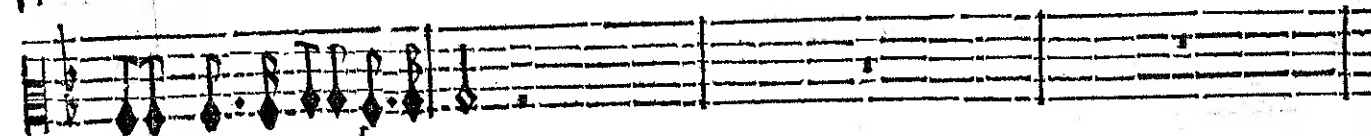
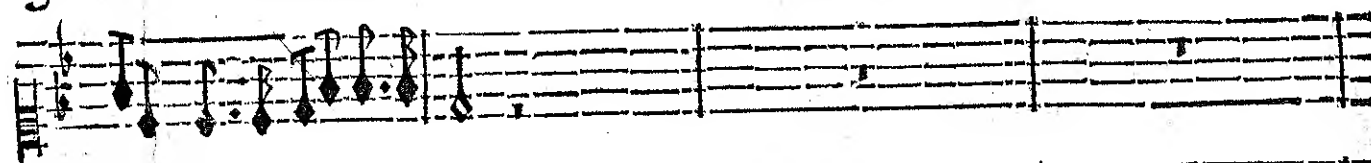
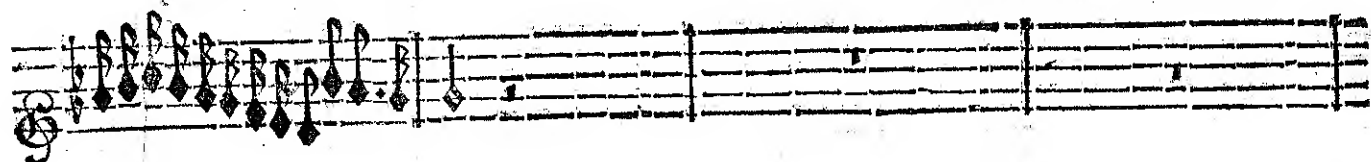
fers.



fers.



BASSE-CONTINUE.



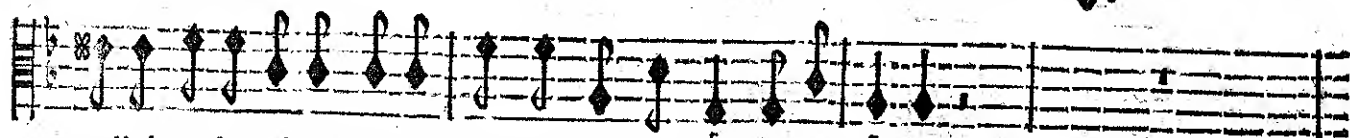
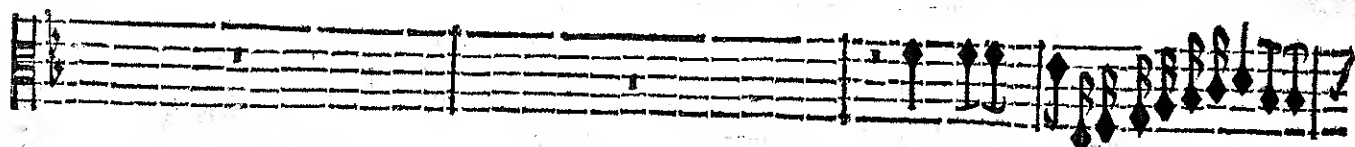
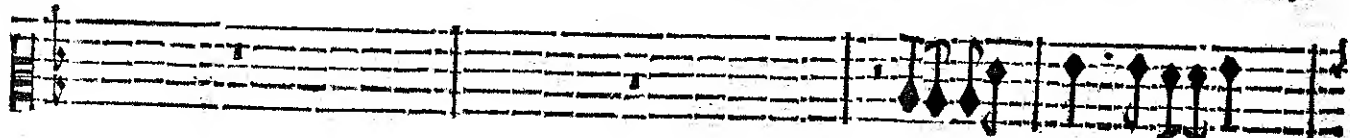
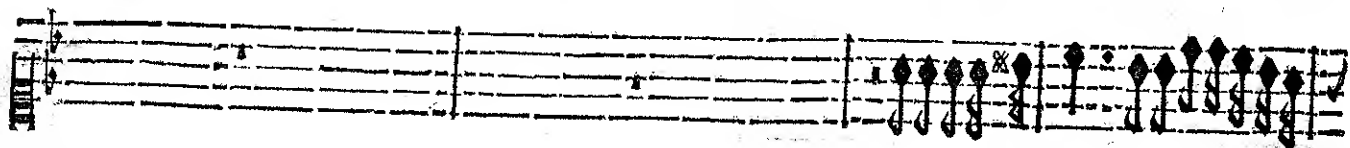
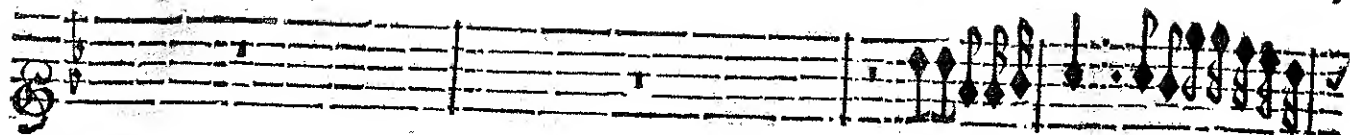
Ah! que d'objets horribles! Que de mōstres terribles! Ah!



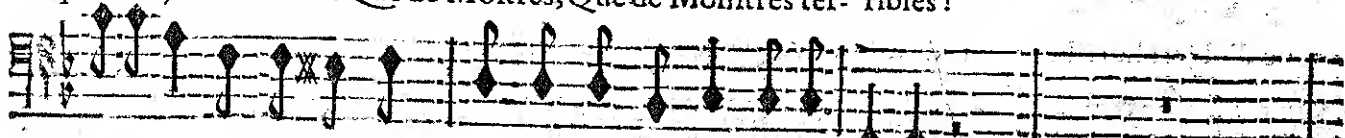
Ah! que d'objets horribles! Que de Mōstres terribles! Que de mōstres ter-



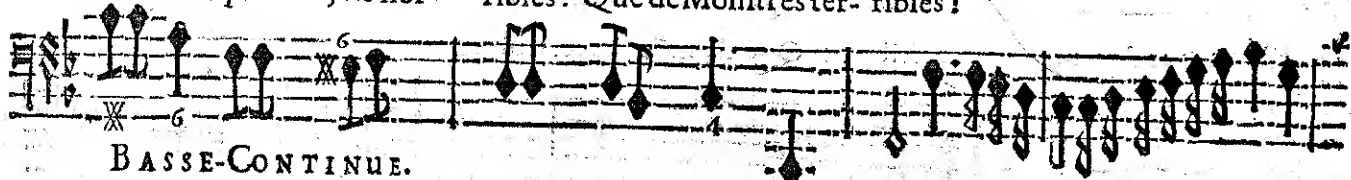
BASSE-CONTINUE.



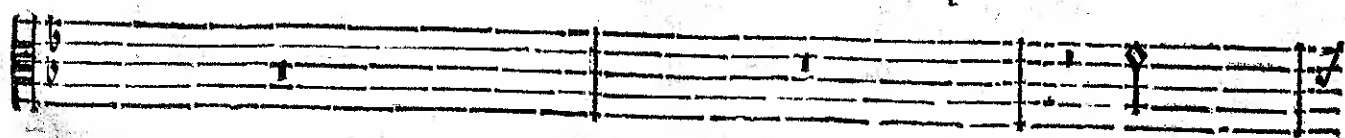
que d'objets horribles/Que de Mōstres, Que de Monstres ter-ribles!



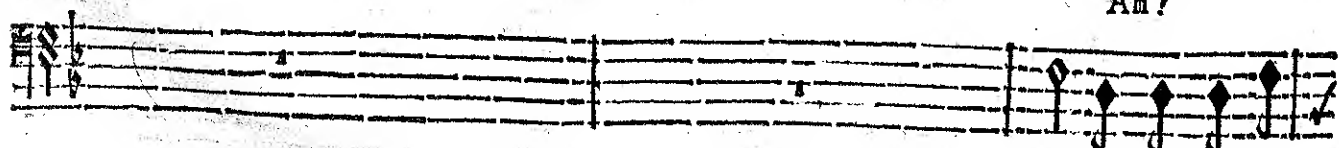
ribles! Ah! que d'objets hor-ribles! Que de Monstres ter-ribles!



BASSE-CONTINUE.



Ah!



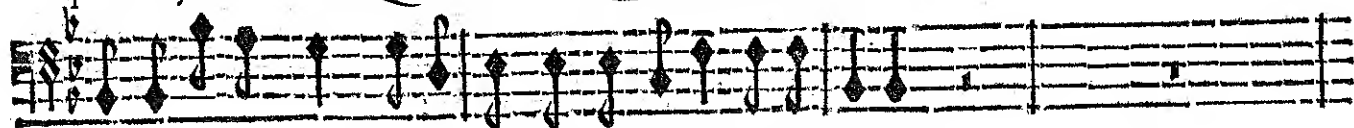
Ah! que d'objets hor-



BASSE-CONTINUE.



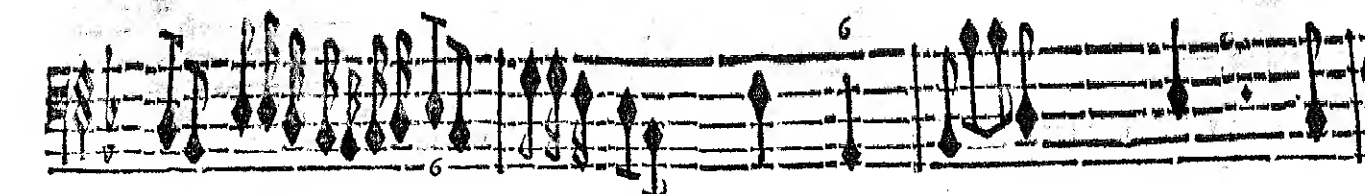
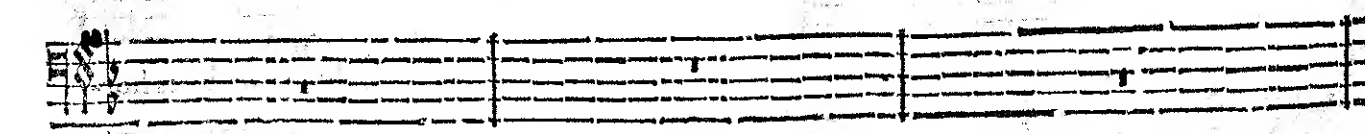
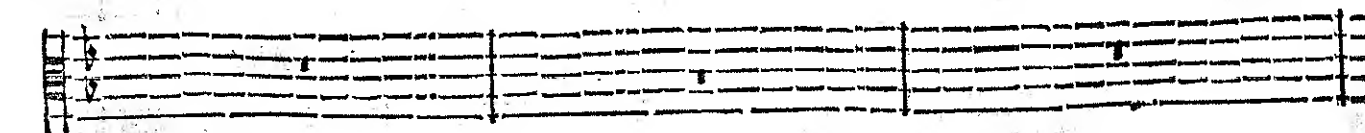
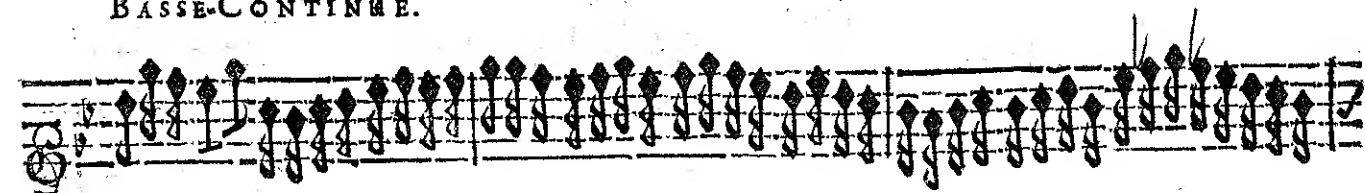
que d'objets horribles! Que de môstres! Que de môstres terribles!



ribles! Que de monstres terribles! Que de môstres terribles!



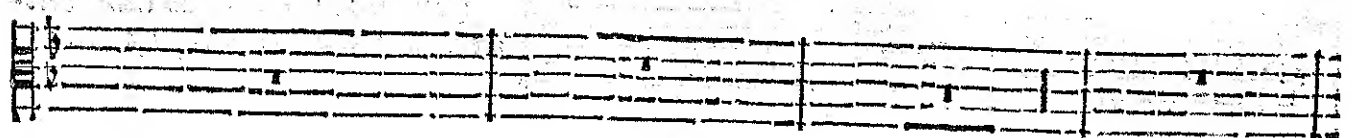
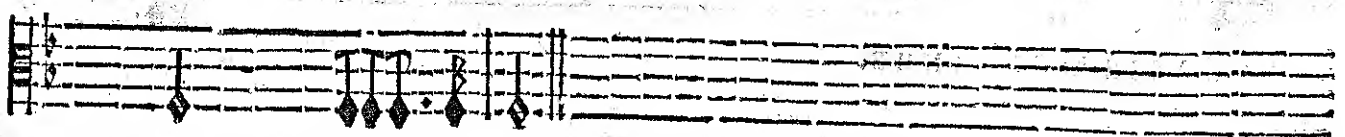
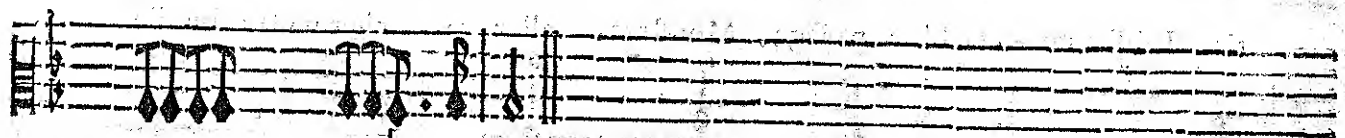
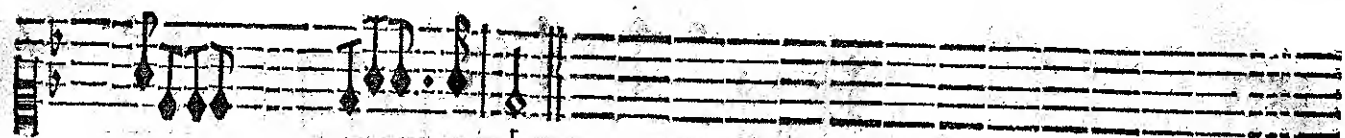
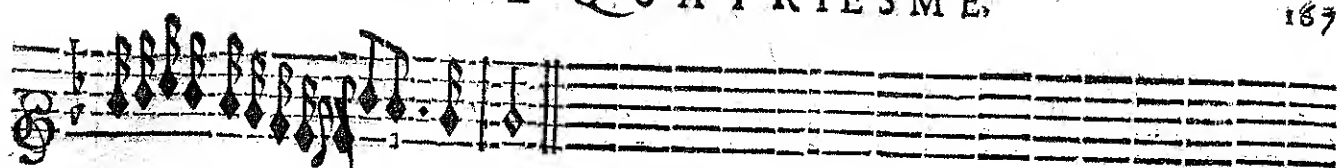
BASSE-CONTINUE.



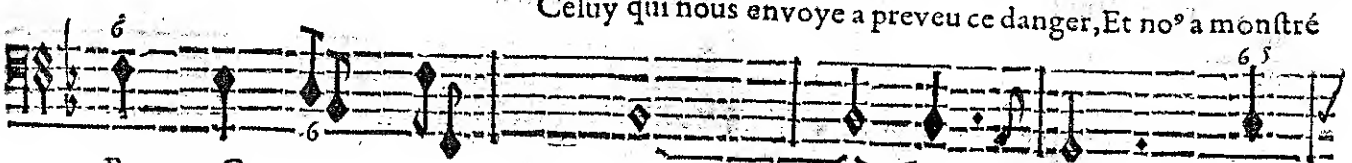
BASSE-CONTINUE.

# ACTE QUATRIÈME

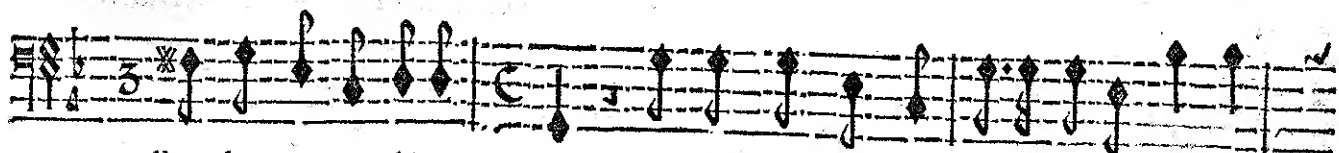
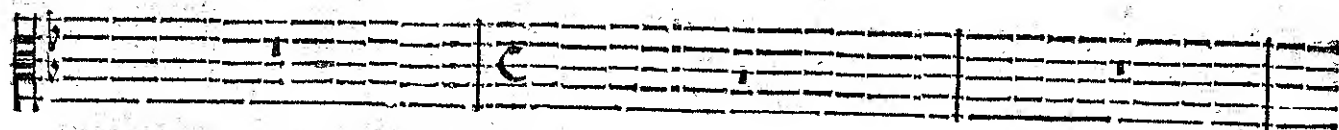
187



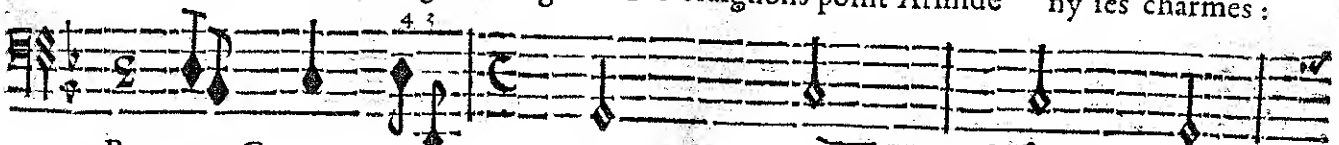
Celuy qui nous envoie a preveu ce danger, Et no<sup>s</sup> a montré



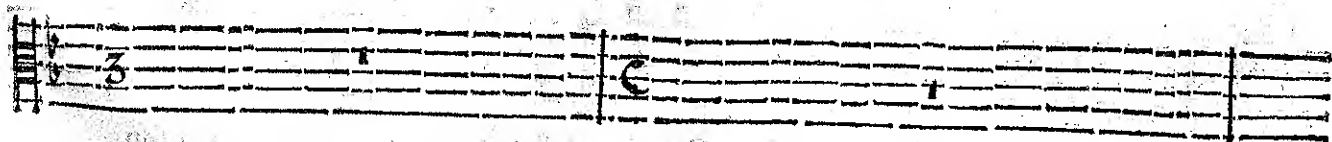
BASSE-CONTINUE.



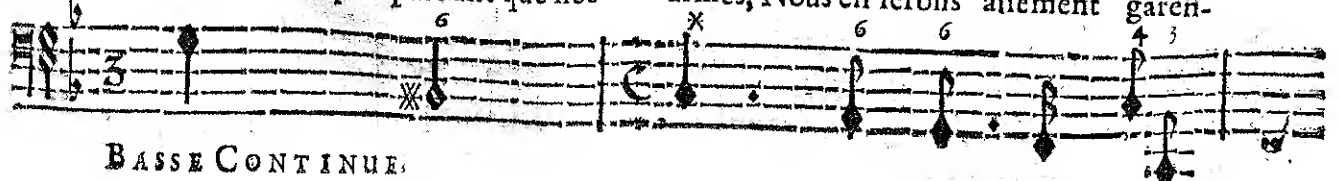
l'art de nous en déga- ger. Ne craignons point Armide ny ses charmes :



BASSE-CONTINUE.

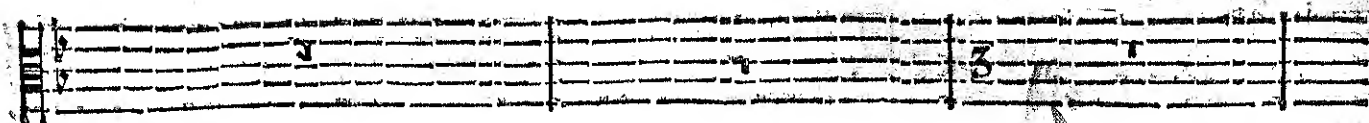


Par ce secours plus puissant que nos armes, Nous en ferons aisément garen-

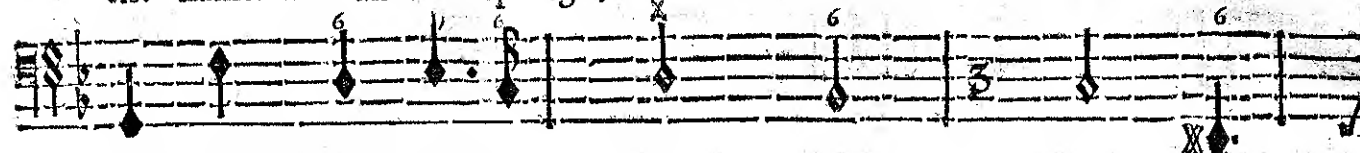


BASSE CONTINUE.

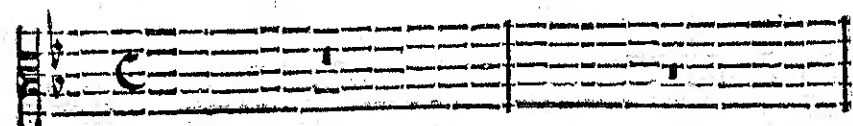




ris. Laissez-nous un libre passage, Monstres, allez ca- cher vostre inutile



BASSE-CONTINUE.



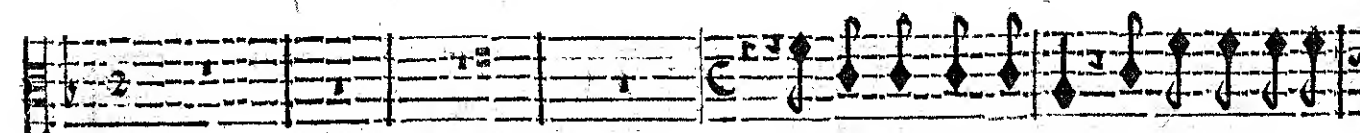
*On reprend le Prelude du Commence-  
ment du Quatrième Acte page 161.*



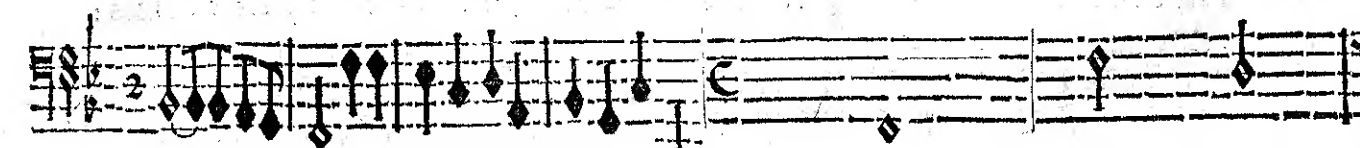
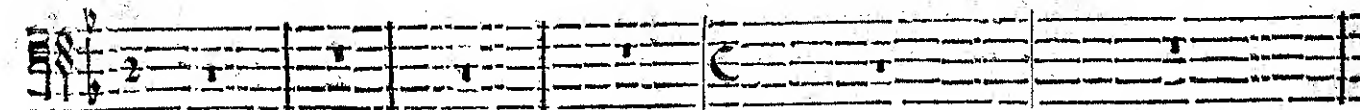
rage Dans les gouffres profonds dont vous estes sortis.



BASSE-CONTINUE.



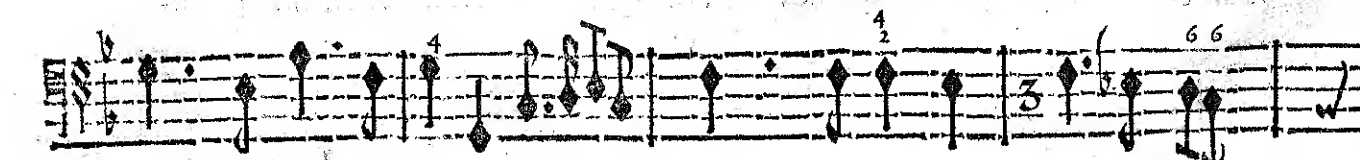
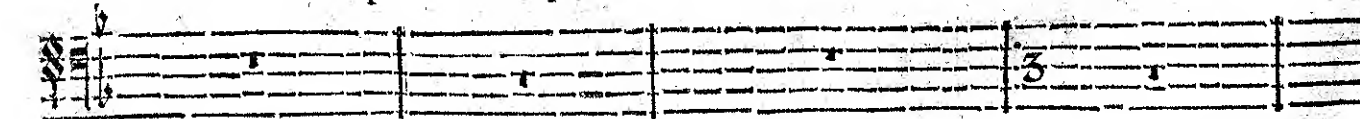
Allons chercher Renaud, le Ciel no<sup>s</sup> favo-



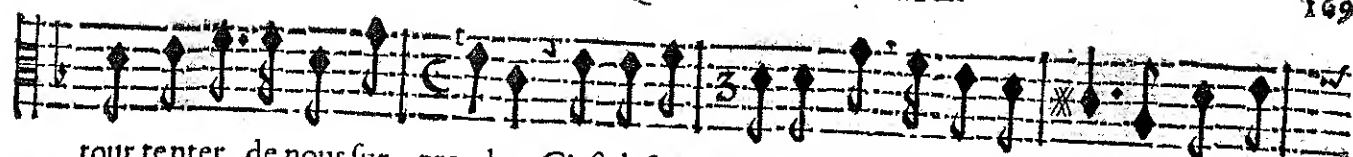
BASSE-CONTINUE. PRELUDE.



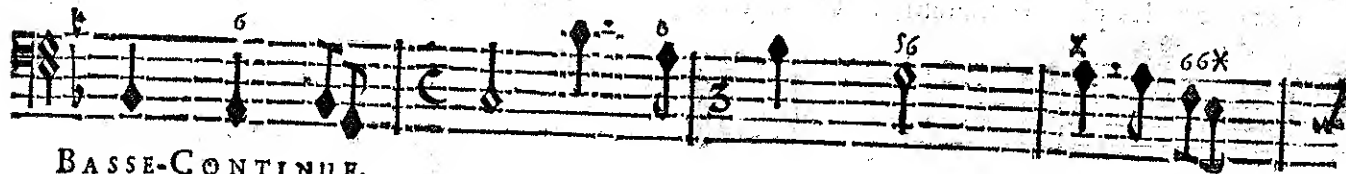
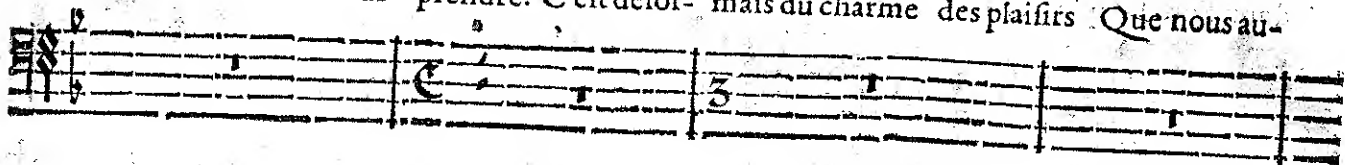
rise Dans nostre penible entreprise Ce qui peut flater nos de- sirs Doit à son



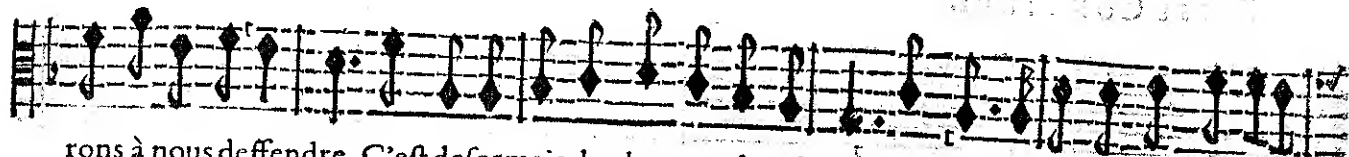
BASSE-CONTINUE.



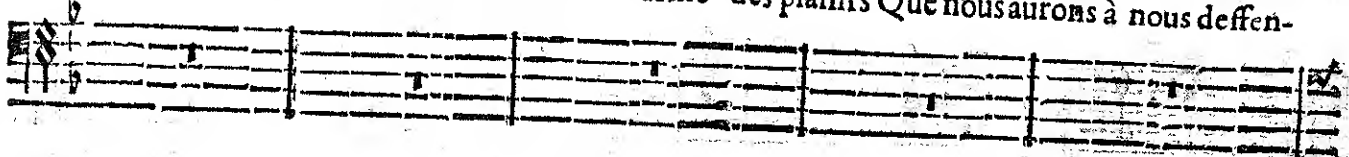
tour tenter de nous sur- prendre. C'est de for- mais du charme des plaisirs Que nous au-



BASSE-CONTINUE.



rons à nous deffendre. C'est de formais du charme des plaisirs Que nous aurons à nous deffen-



BASSE-CONTINUE.



dre.

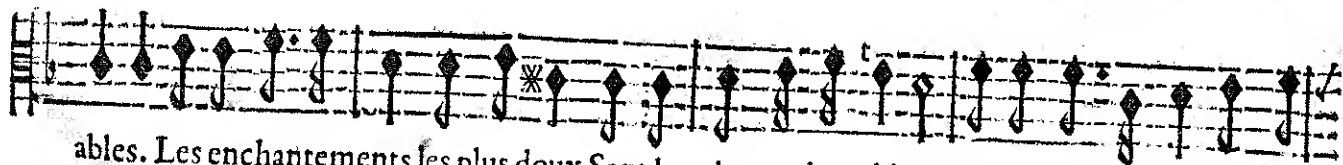
Redoublons nos foins gardos-nous des perils agreables, des perils agre-



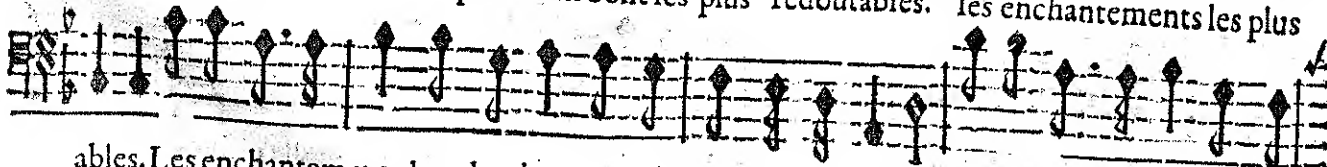
Redoublons nos foins gardons-nous gardons-nous des perils agreables, des perils agre-



BASSE-CONTINUE.



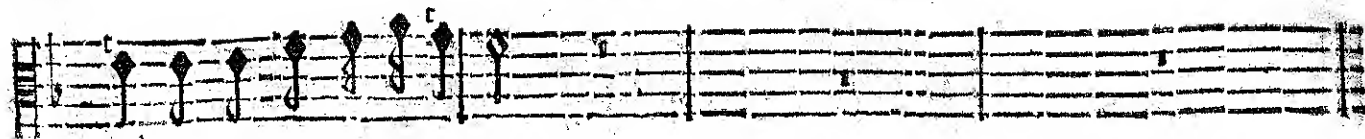
ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus



ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus



BASSE-CONTINUE.



doux Sont les plus redoutables.



doux Sont les plus redoutables. On voit d'icy le sejour enchanté d'Armide & du Heros qu'el-



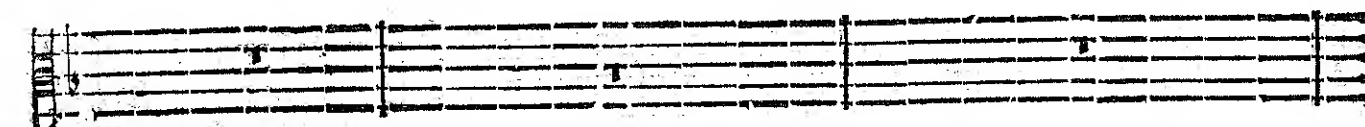
BASSE-CONTINUE.



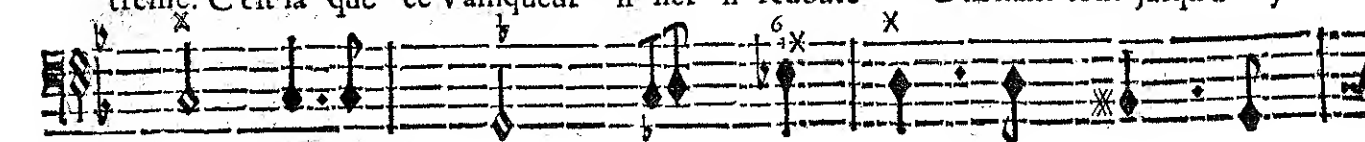
le aime, Dans ce Palais Renaud est arrêté Par un charme fatal dont la force est ex-



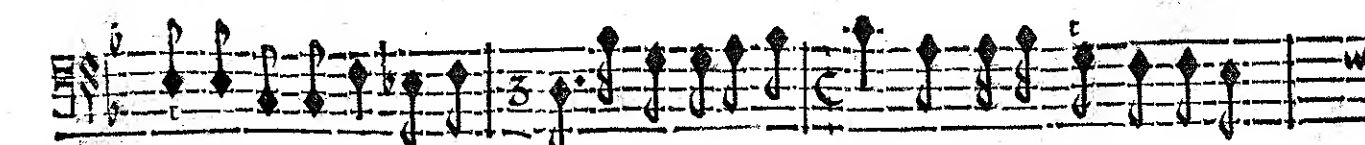
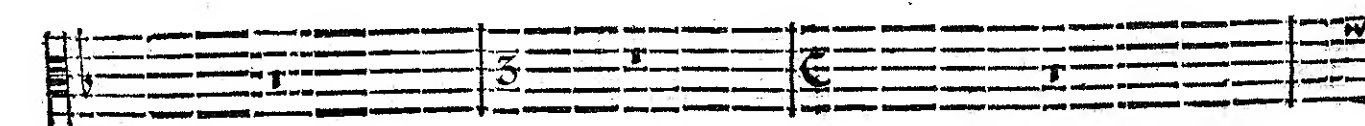
BASSE-CONTINUE.



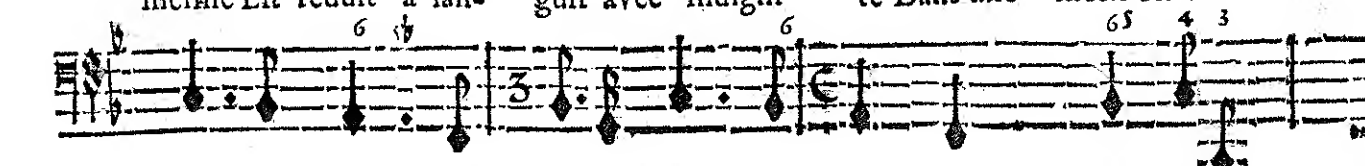
trême. C'est la que ce Vainqueur si fier si redouté Oubliant tout jusqu'à luy-



BASSE-CONTINUE.



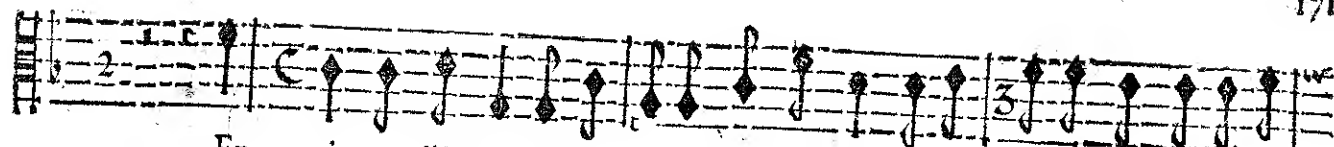
mesme Est réduit à lan- guir avec indigni- té Dans une molle oisive-



BASSE-CONTINUE.

# ACTE QUATRIESME.

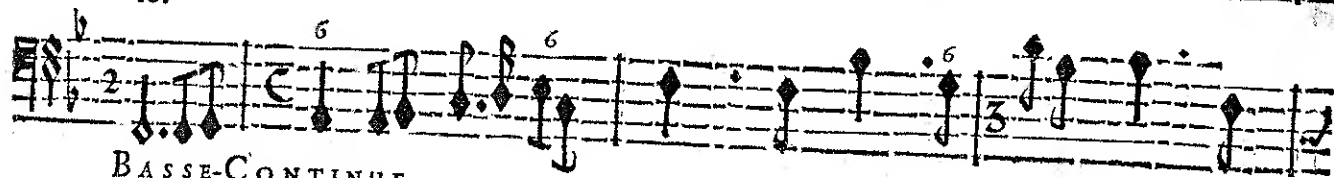
171



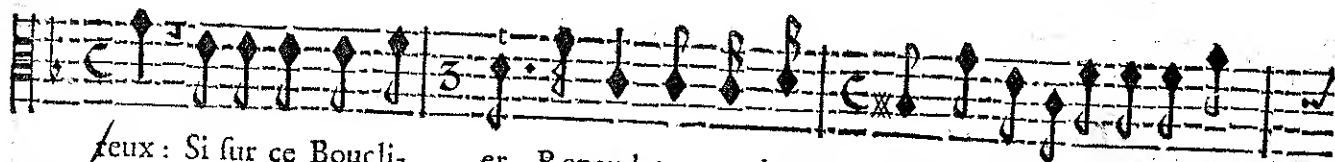
En- vain tout l'Enfer s'intereffe Dans l'amour qui fe- duit un cœur si *glori-*  
*gene*



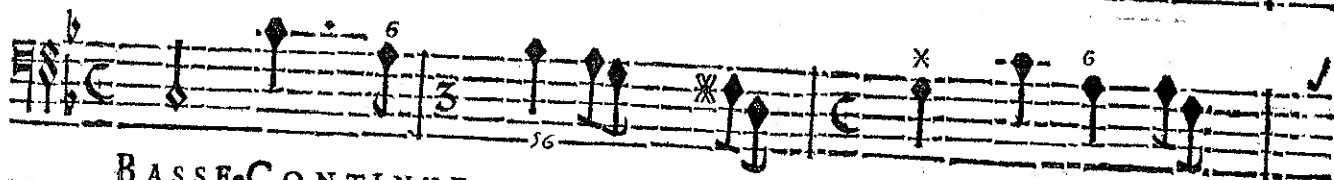
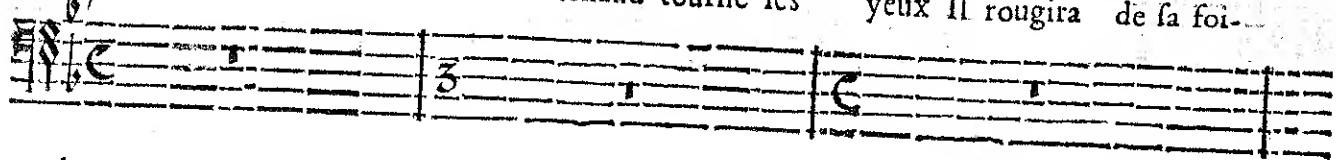
té.



BASSE-CONTINUE.



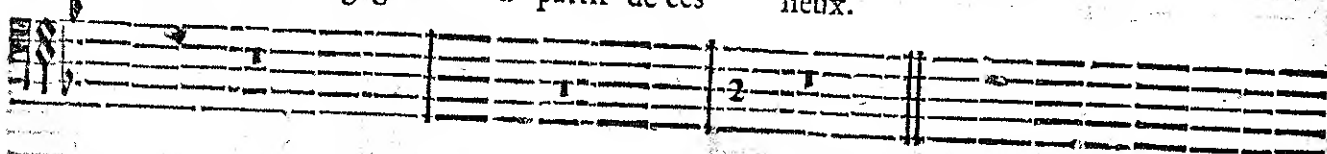
yeux : Si sur ce Boucli- er Renaud tourne les yeux Il rougira de sa foi-



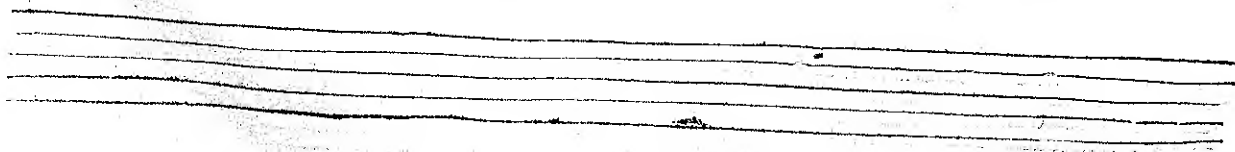
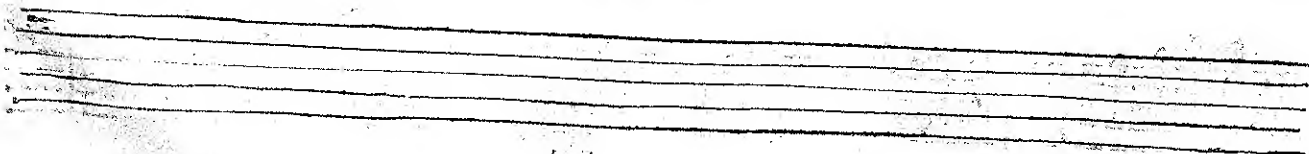
BASSE-CONTINUE.



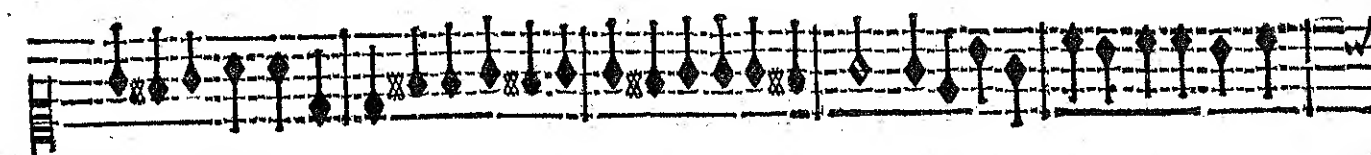
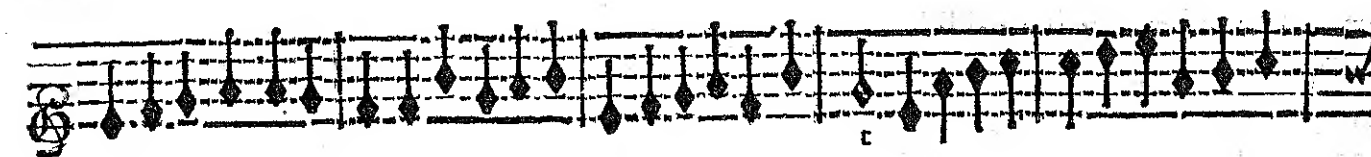
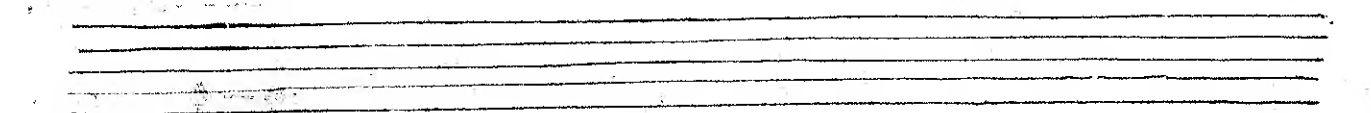
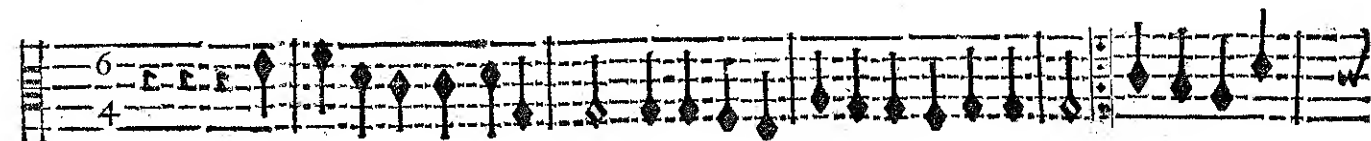
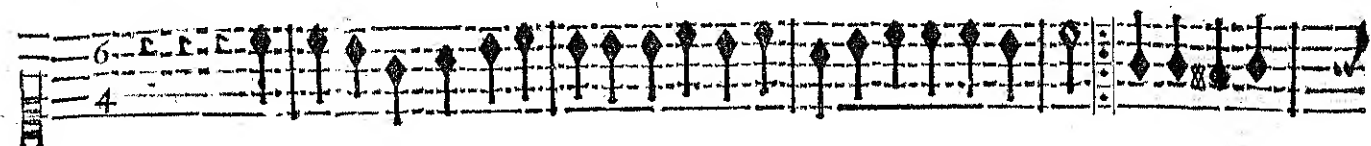
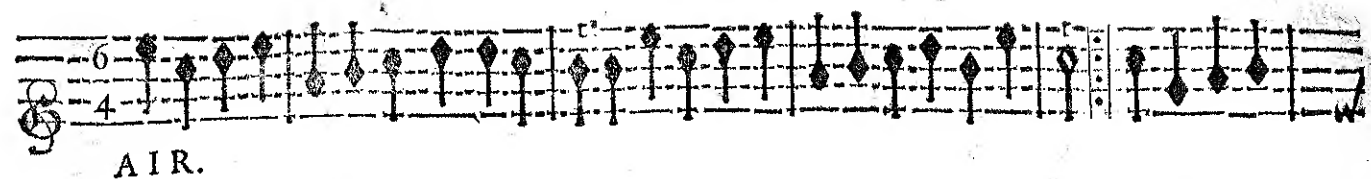
bleffe, Et nous l'engagerons à partir de ces lieux.



BASSE-CONTINUE.









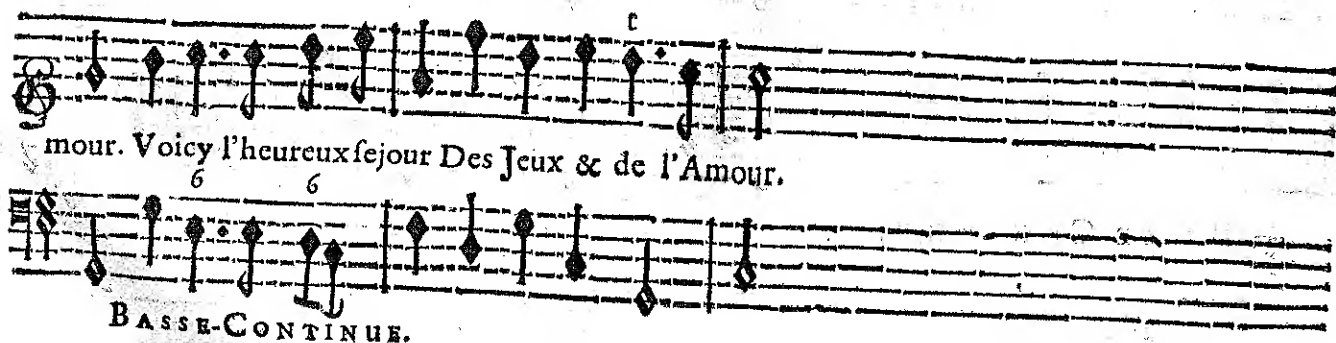
## SCENE II.

LUCINDE, UBALDE, ET LE CHEVALIER DANOIS.

LUCINDE.

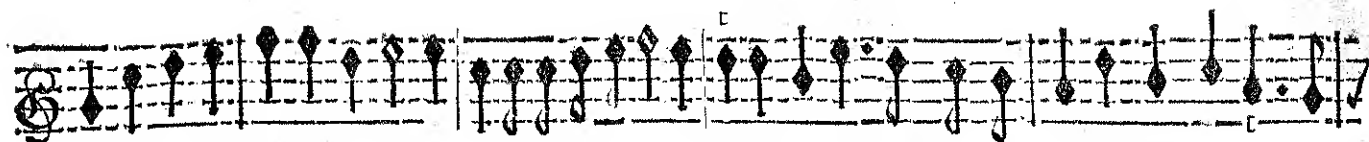


BASSE-CONTINUE.



BASSE-CONTINUE.

## CHOEUR.



Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



Voicy la charmante Retraite De la felicité par-faite: Voicy l'heureux sejour des Jeux & de l'A-



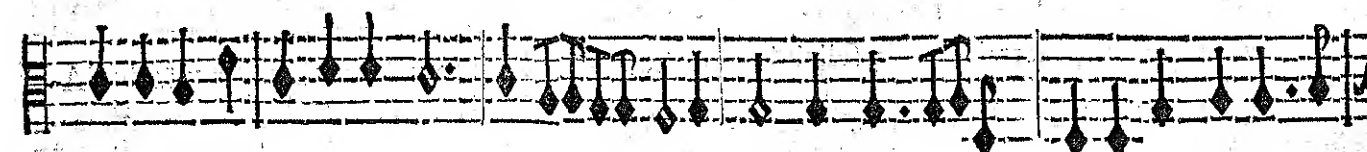
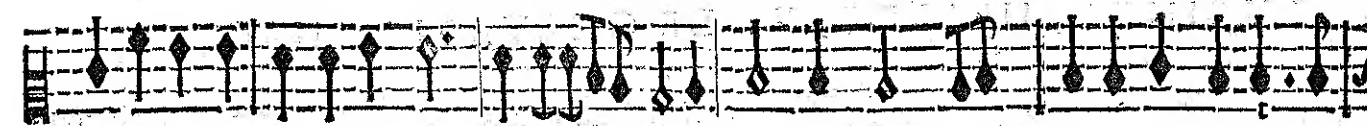
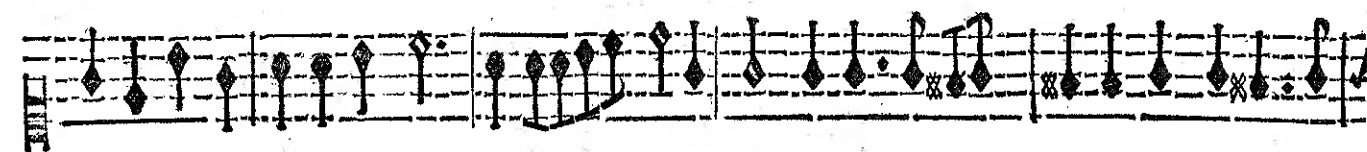
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



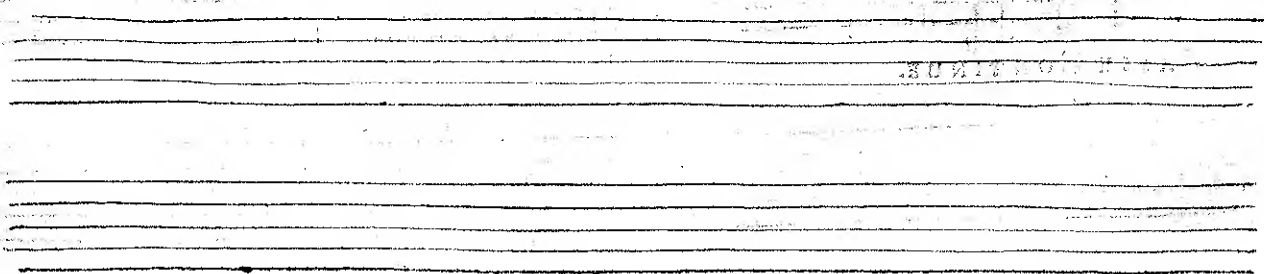
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



## VIOLONS.

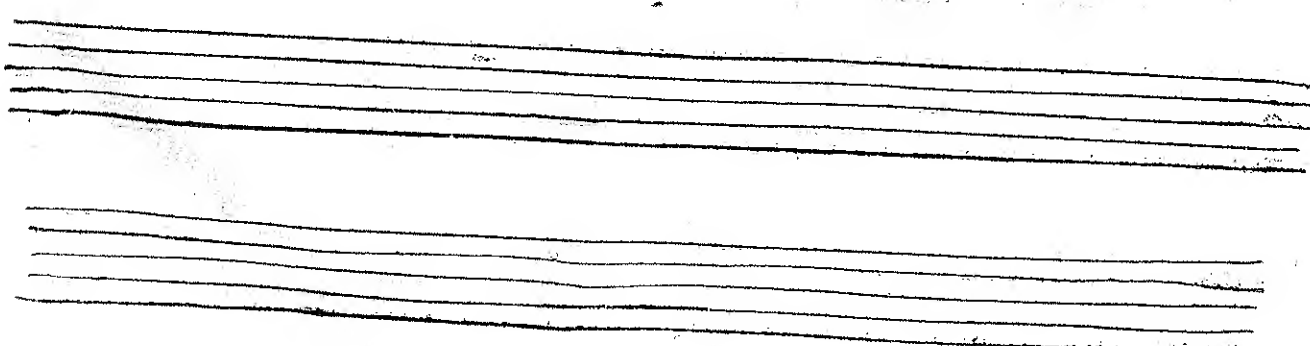
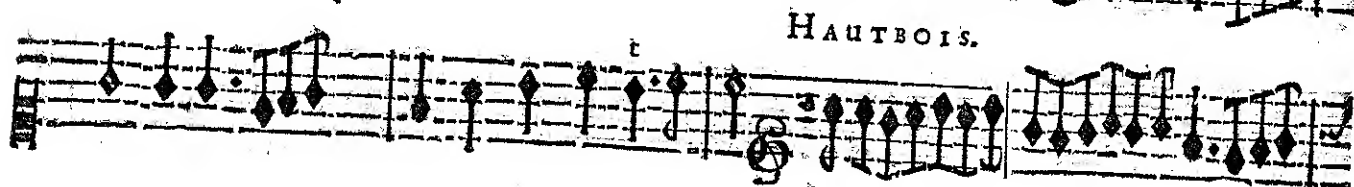
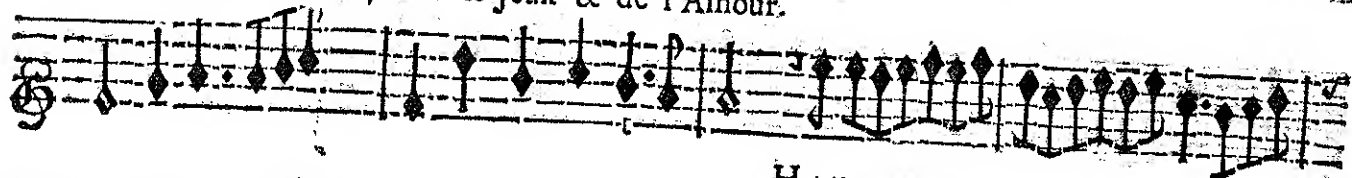
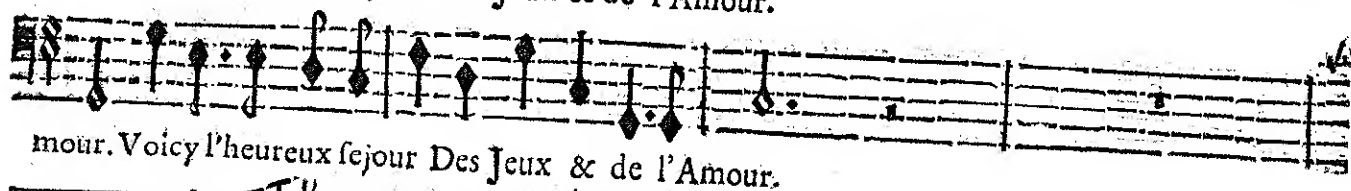
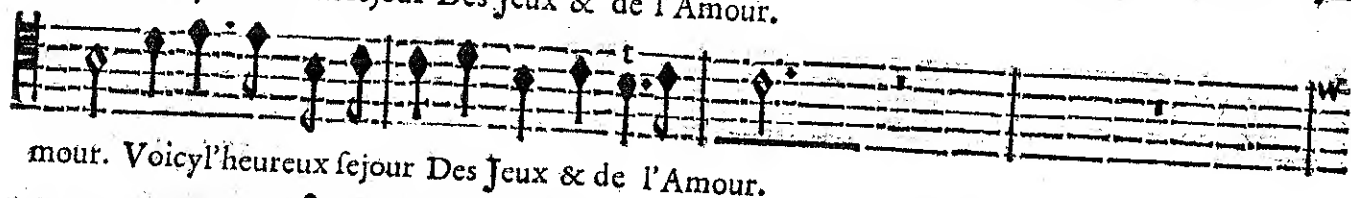
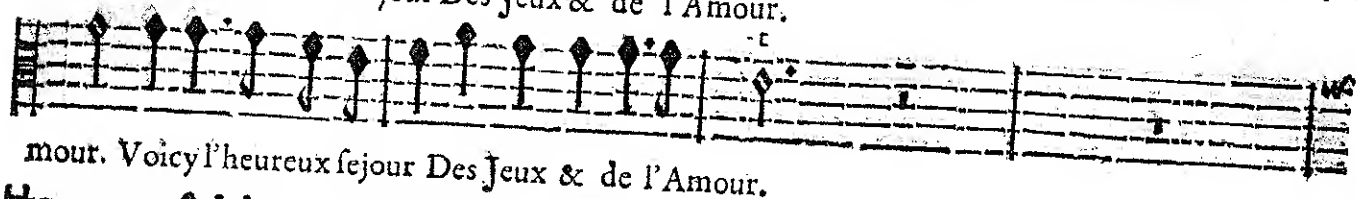


## BASSE-CONTINUE.

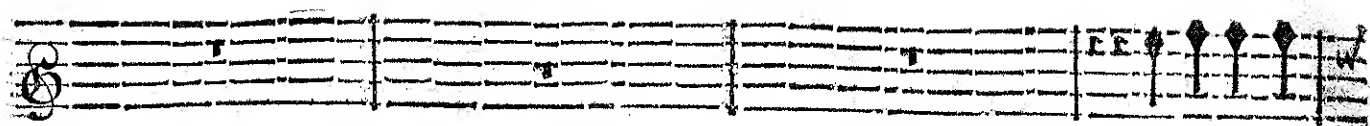


# ACTE QUATRIESME.

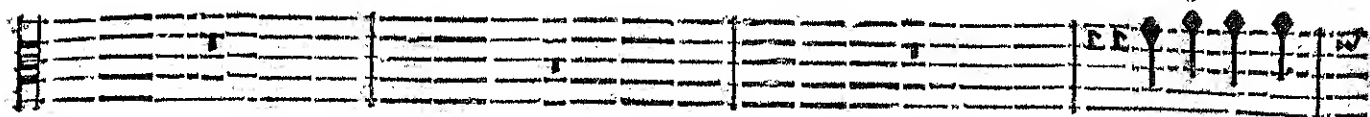
175



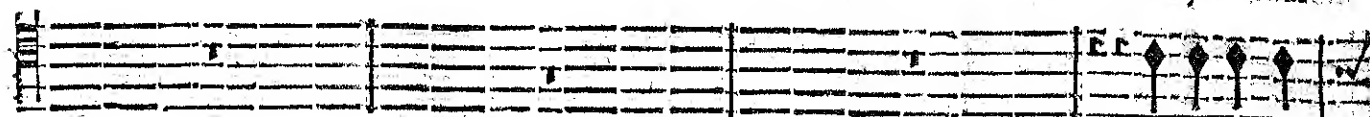




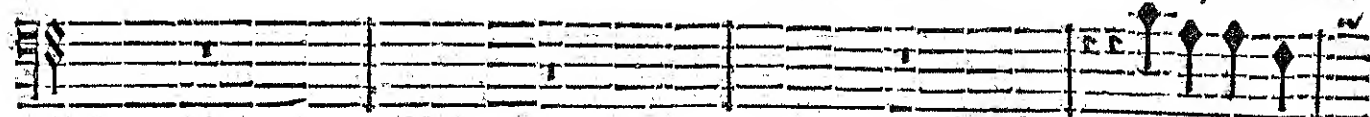
Voicy la char-



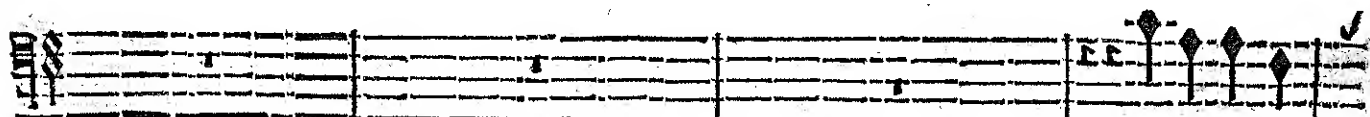
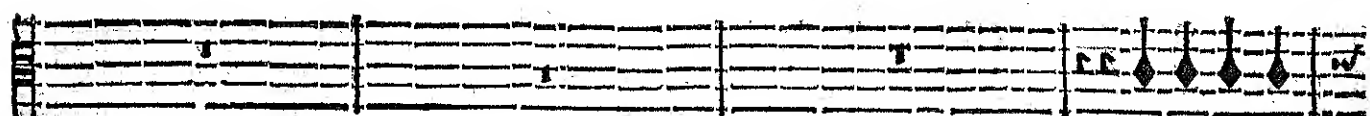
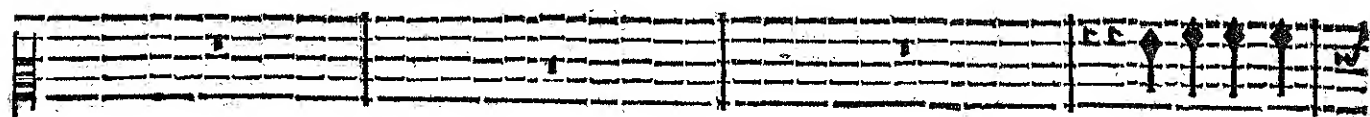
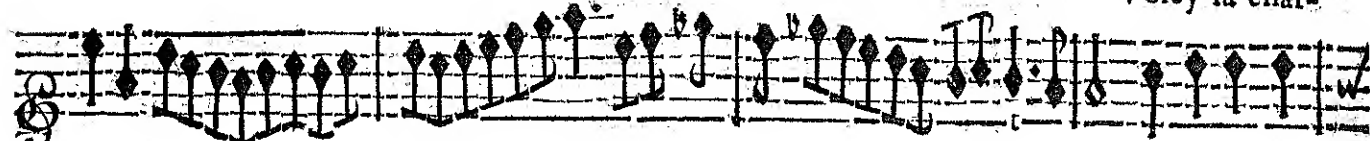
Voicy la char-



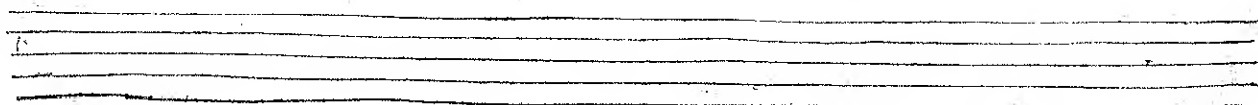
Voicy la char-



Voicy la char-

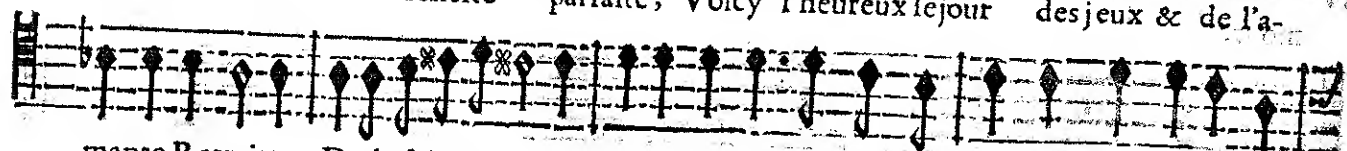


BASSE-CONTINUE.

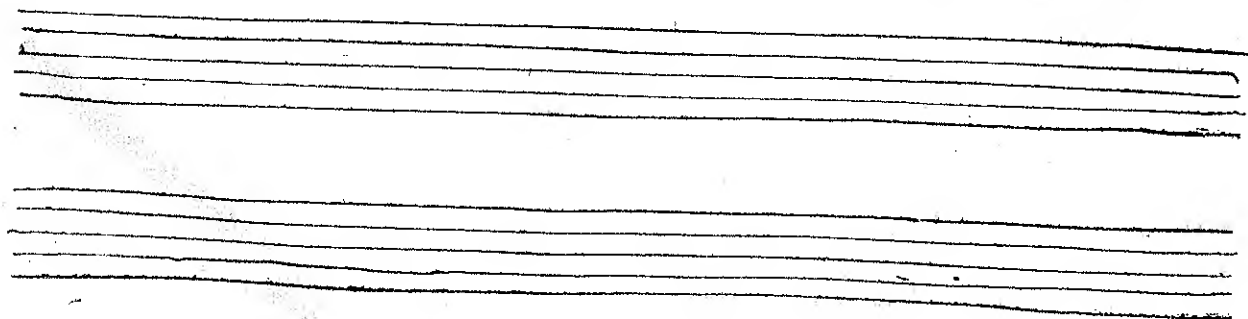


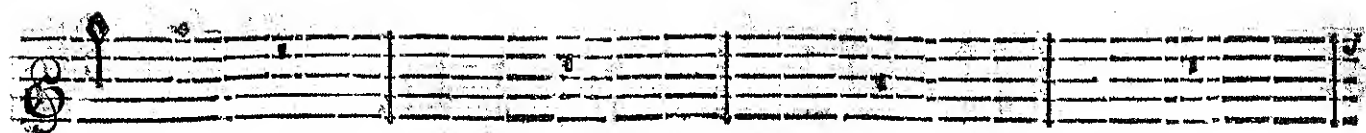
# ACTE QUATRIÈME.

177

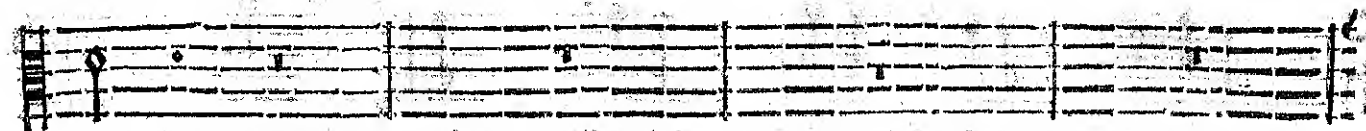


BASSE-CONTINUE.

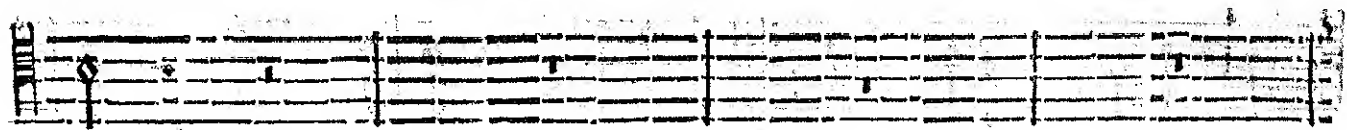




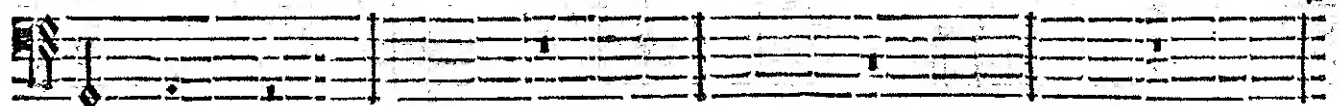
mour.



mour.



mour.



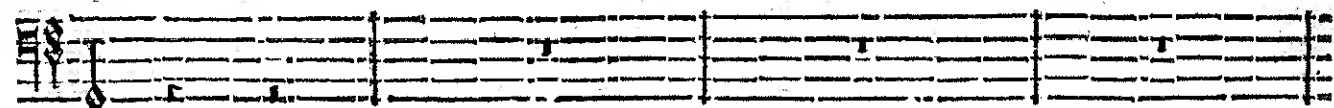
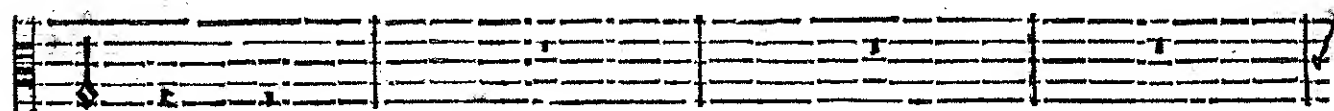
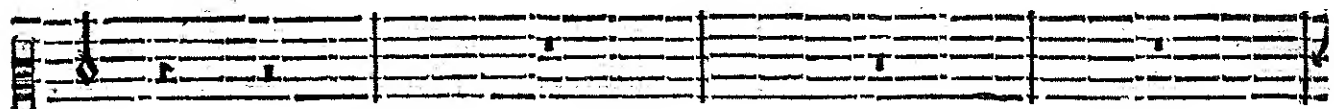
mour.



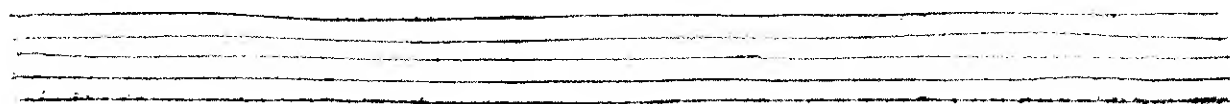
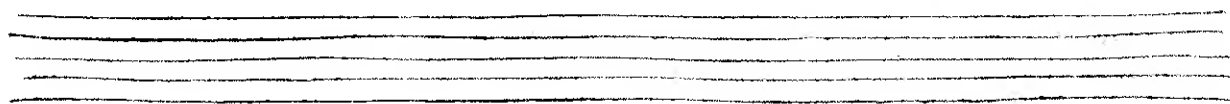
HAUTBOIS.

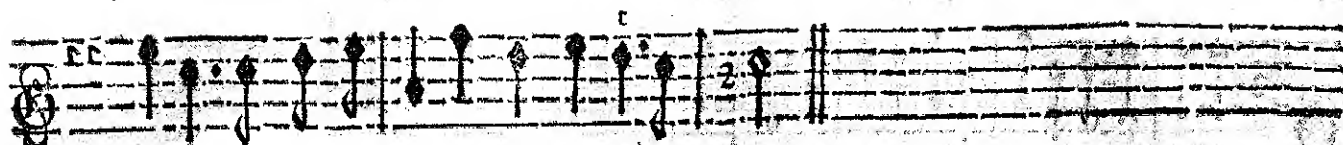


HAUTBOIS.

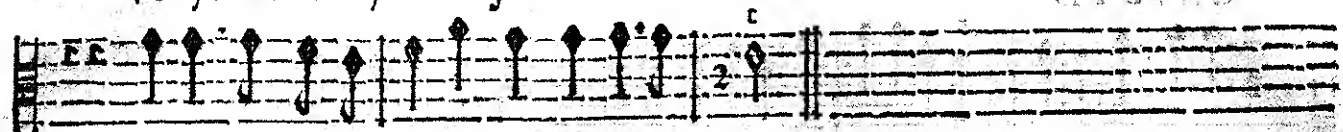


BASSE-CONTINU.

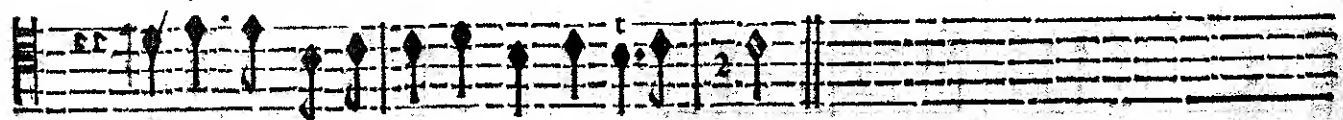




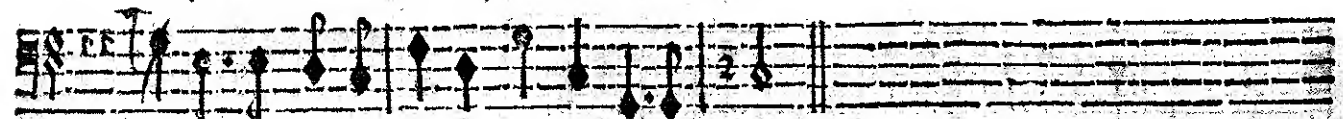
Voicy l'heureux sejour Des Jeux & de l'Amour.



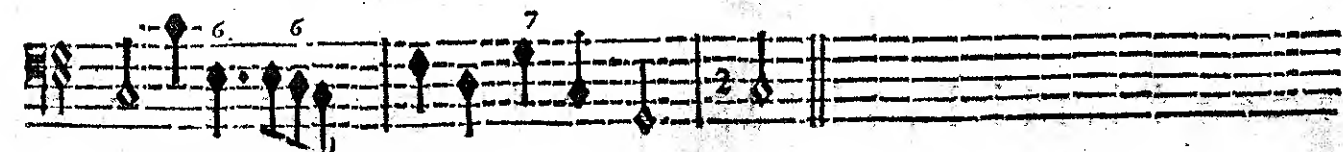
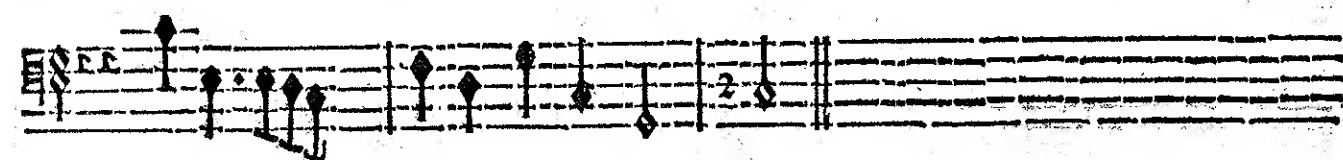
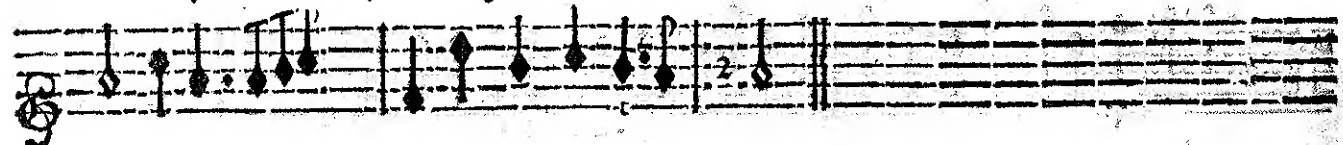
Voicy l'heureux sejour Des Jeux & de l'Amour.



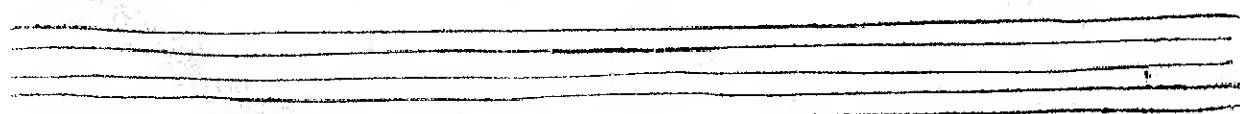
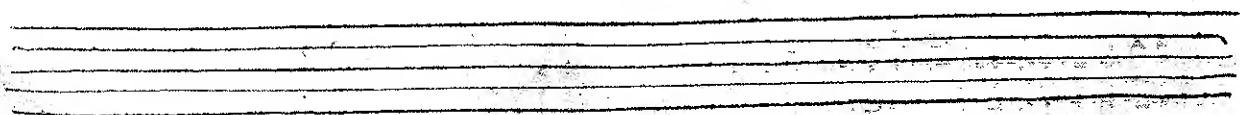
Voicy l'heureux sejour Des Jeux & de l'Amour.



Voicy l'heureux sejour Des Jeux & de l'Amour.



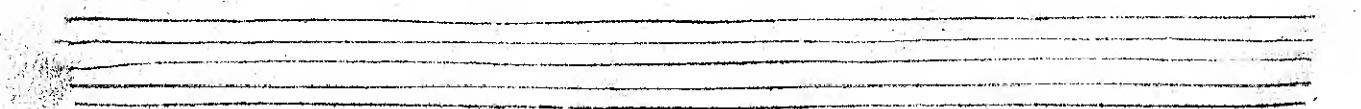
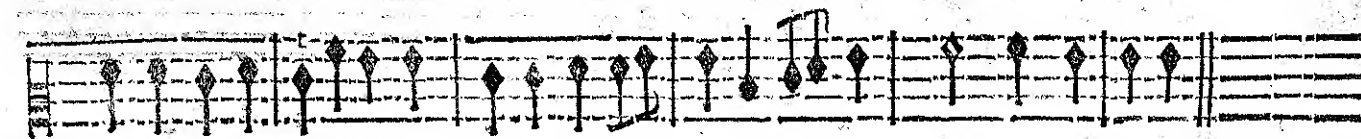
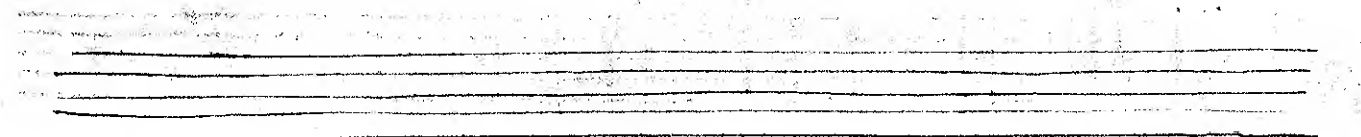
BASSE-CONTINUE.







GAVOTE.

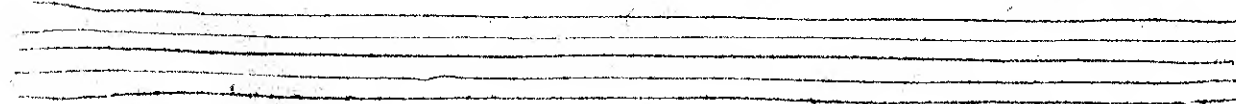
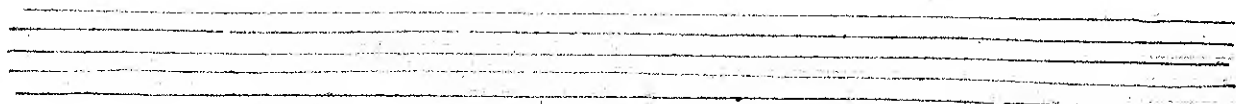


# ACTE QUATRIESME.

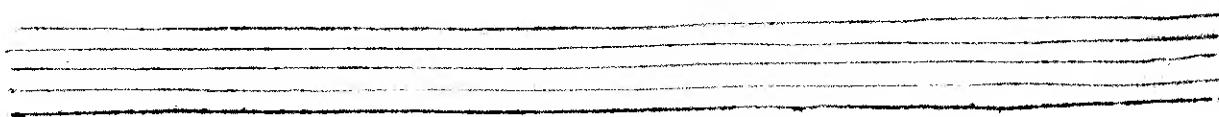
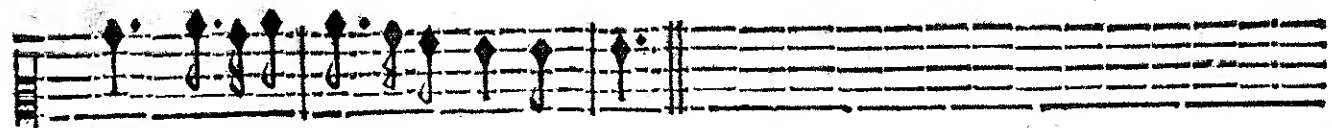
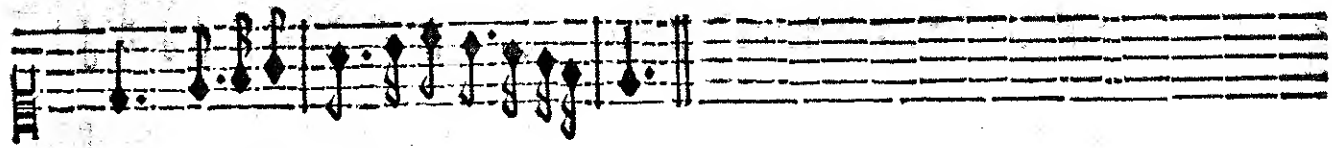
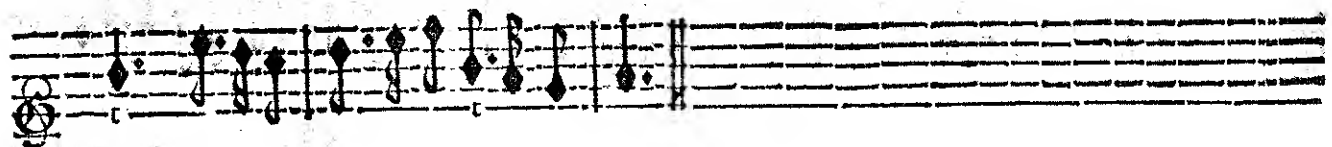
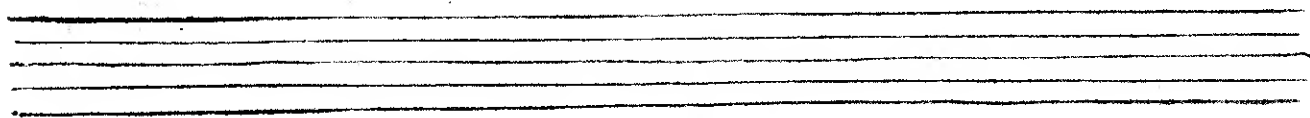
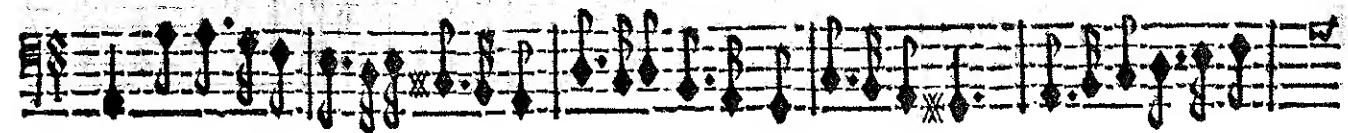
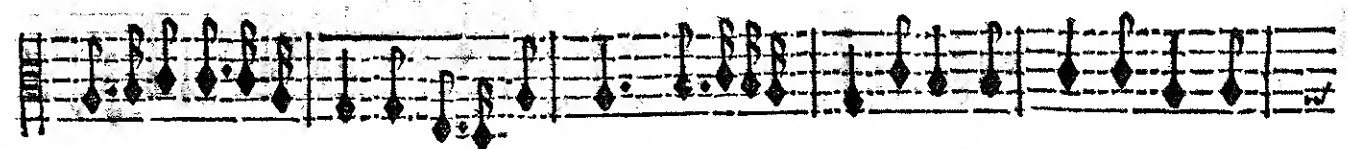
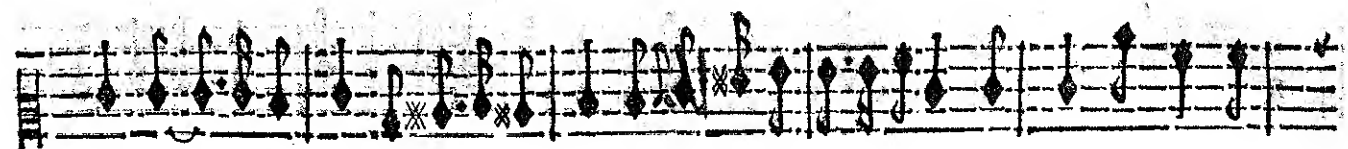
181



CANARIES.



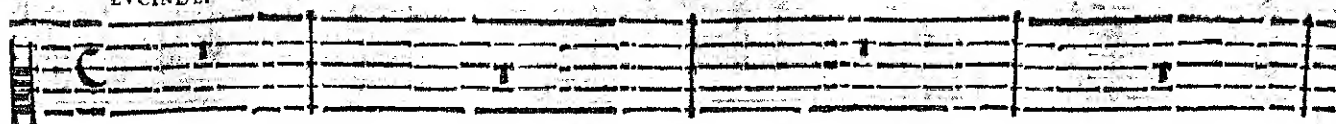
## ARMIDE, TRAGÉDIE.



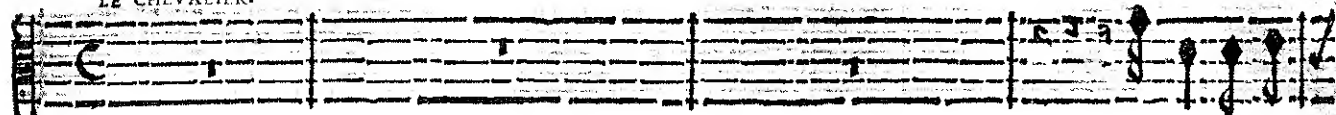
# ACTE QUATRIÈME.

183

LUCINDE.



LE CHEVALIER.

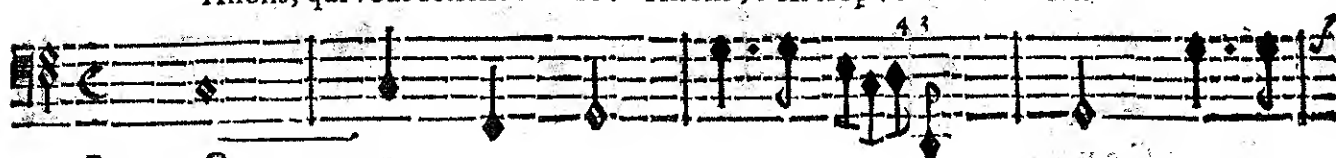


Je voy la Beau-

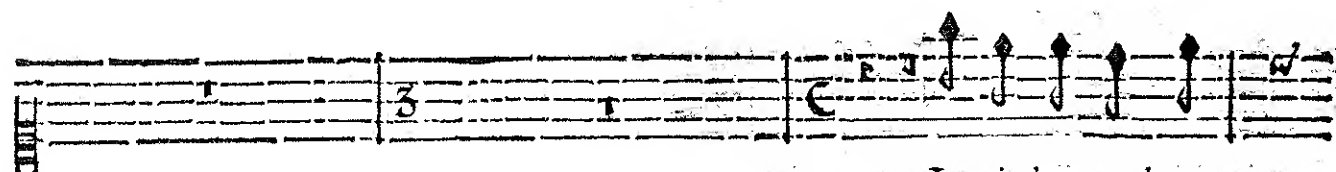


VBALDE.

Allons, qui vous retient encore? Allons, c'est trop vous arre- ster.



BASSE-CONTINUE.



Jamais dans ces beaux



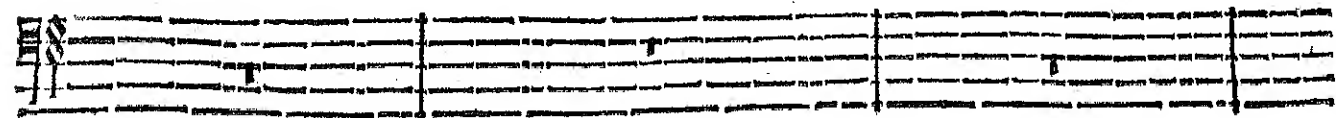
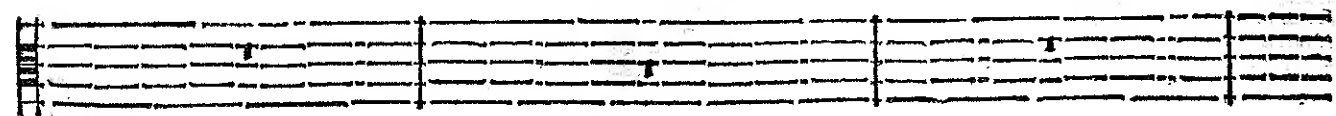
té que j'adore: C'est elle, je n'en puis dou- ter.



BASSE-CONTINUE.



lieux nostre attente n'est vaine, Le bien que nous cherchons se vient offrir à

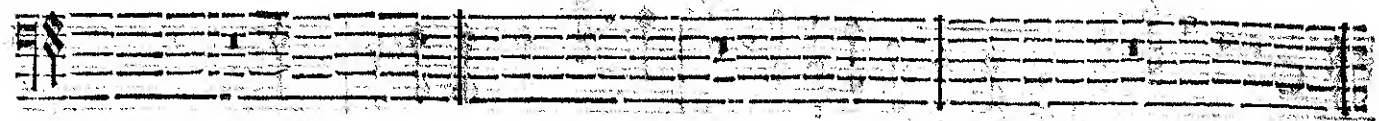
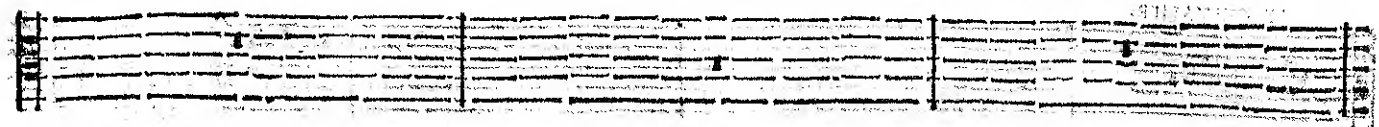


BASSE-CONTINUE.

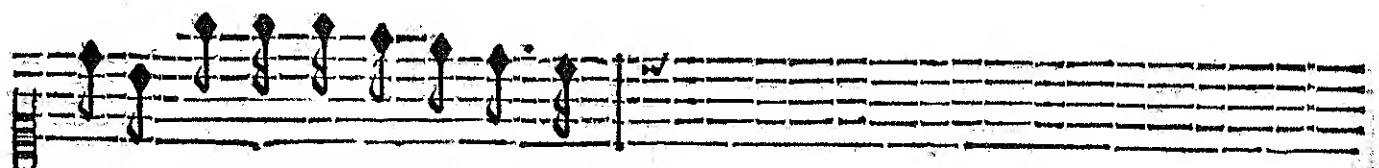




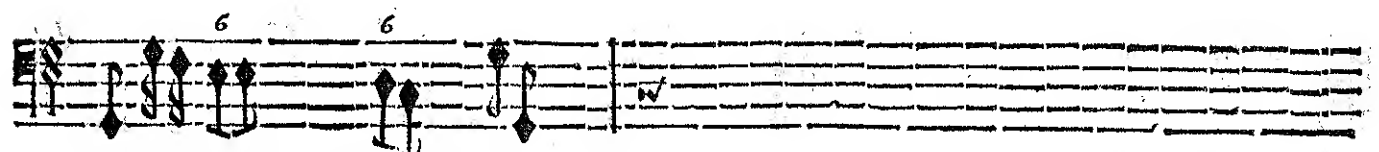
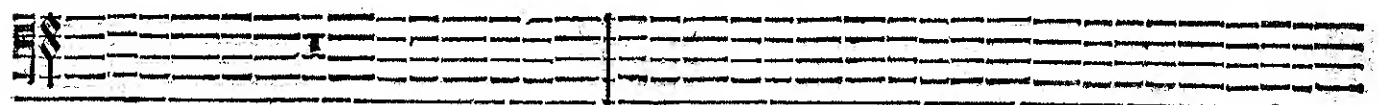
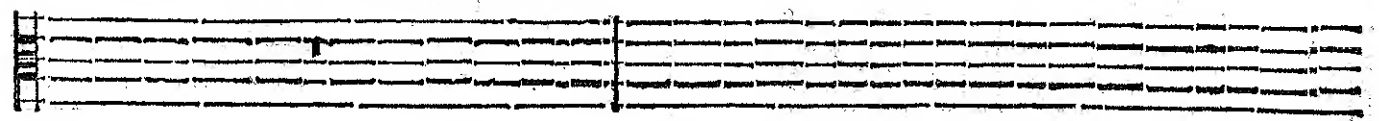
nous, Et pour l'avoir trouvé sans peine No<sup>9</sup> ne l'ẽtrouvõs pas moins doux. Et pour l'avoir trouvé sans



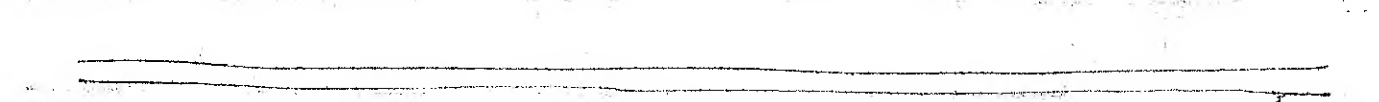
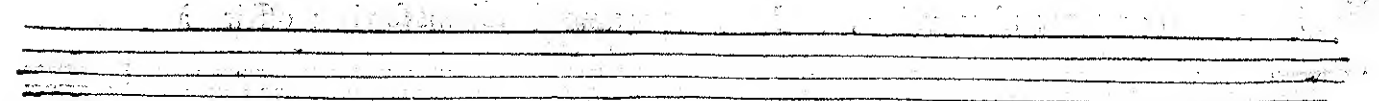
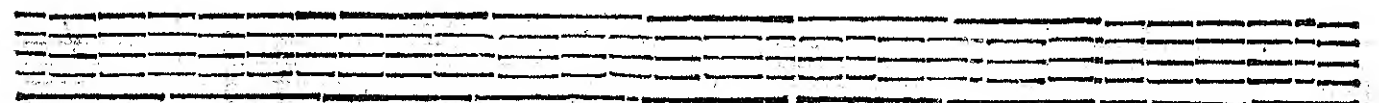
BASSE-CONTINUE.



peine Nous ne l'en trouvons pas moins



BASSE-CONTINUE.





doux.

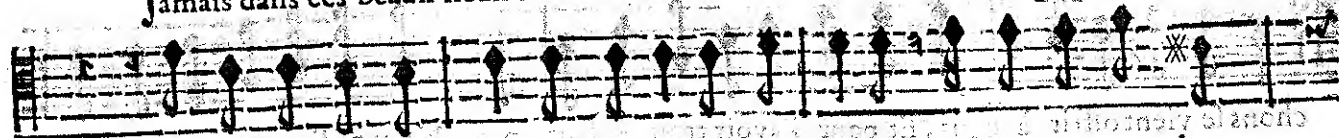
CHOEUR.



Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



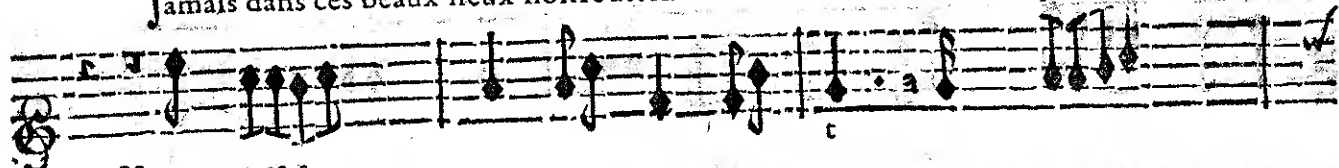
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



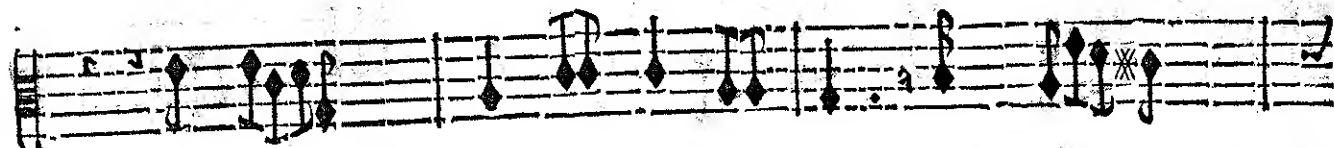
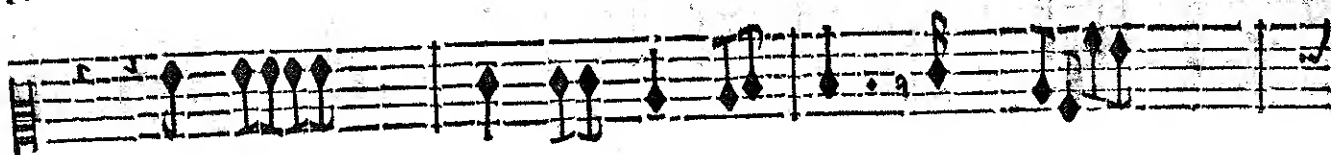
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



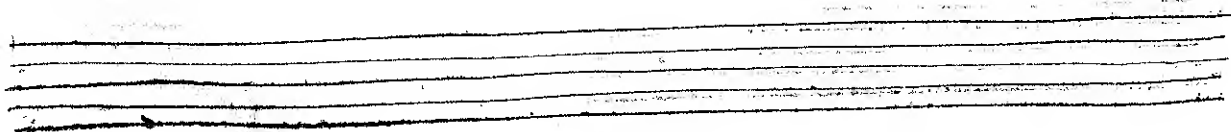
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



VIOLONS.

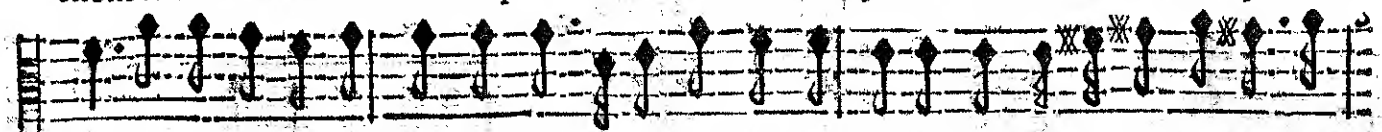


BASSE-CONTINUE.

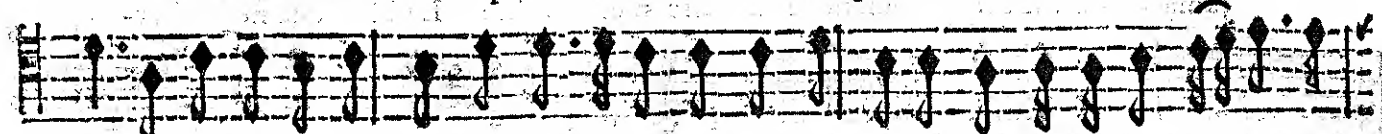




chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



BASSE-CONTINUE.

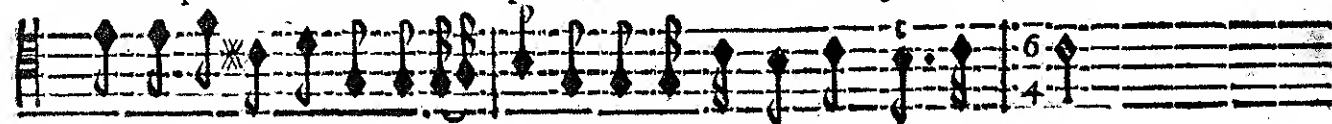
AMITNOG 2022



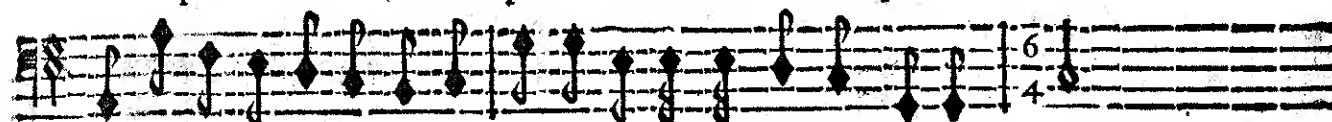
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



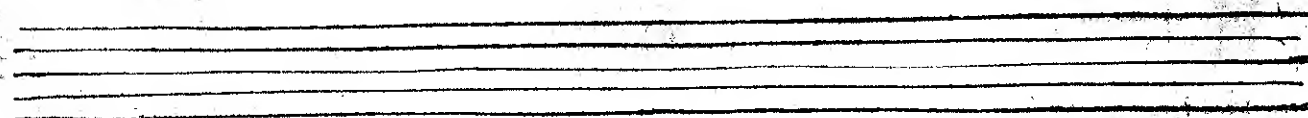
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



BASSE-CONTINUE.



*On reprend l'Air Voicy la charmante Retraite. page 173.*





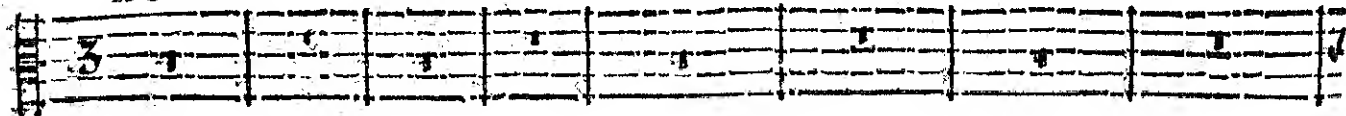
## ARMIDE, TRAGÉDIE.

IVCINDE.

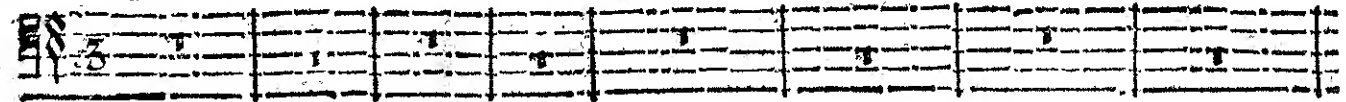


Enfin je voy l'Amant pour qui mon cœur soupire, Je re-

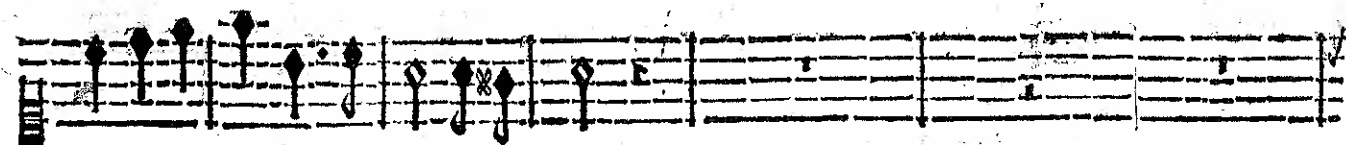
LE CHEVALIER.



VBALE.



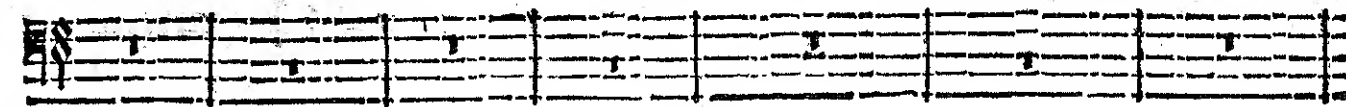
PRELUDE.



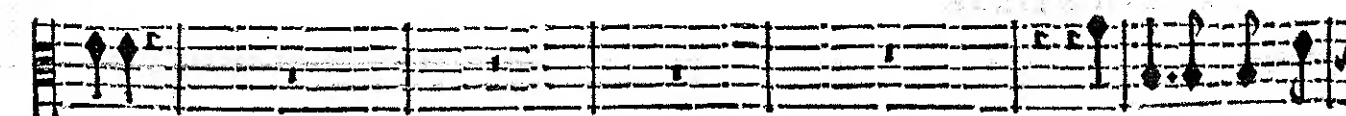
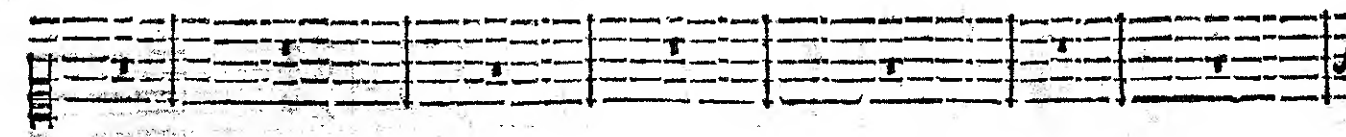
trouve le bien que j'ay tant souhaité.



Puis-je voir icy la Beauté qui m'a soumis à son Em-

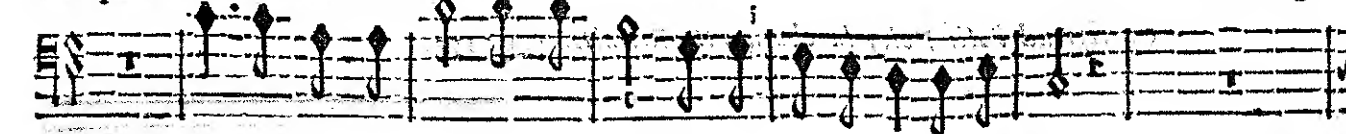


BASSE-CONTINUE.



pire?

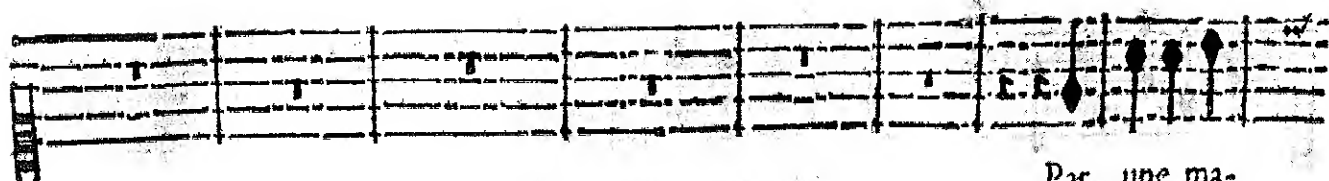
Si loin des bords gla-



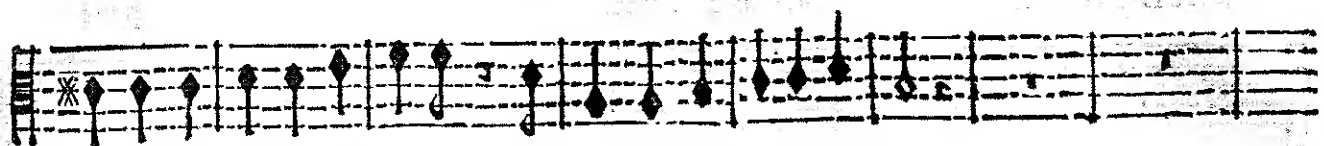
Non, ce n'est qu'un charme trompeur Dont il faut garder vostre cœur.



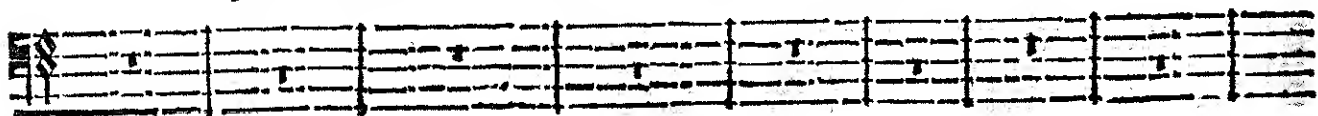
BASSE-CONTINUE.



Par une ma-



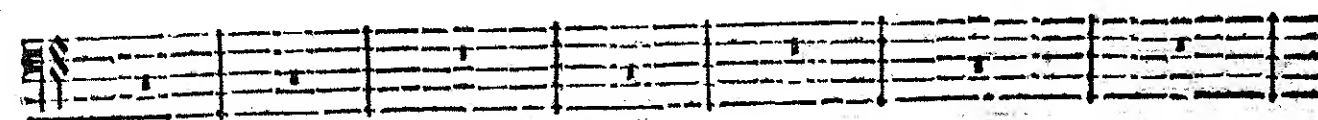
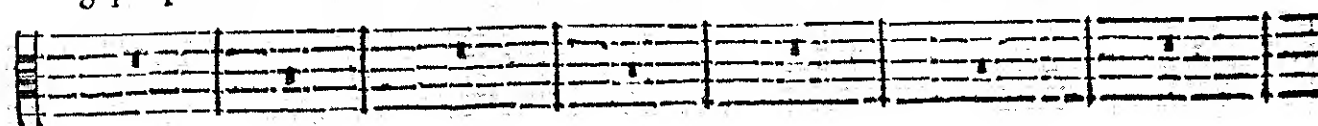
cez où vous pristes naissance, Qui peut vous offrir à mes yeux ?



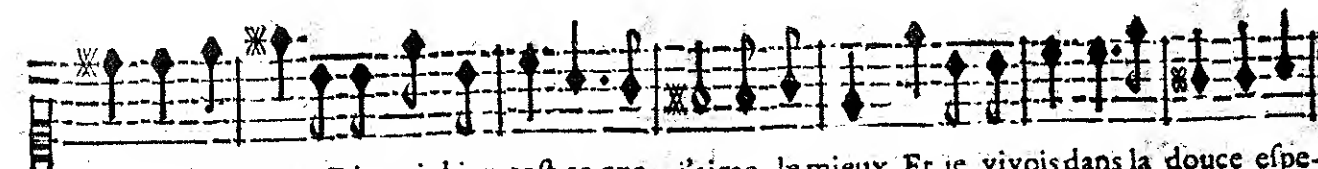
BASSE-CONTINUE.



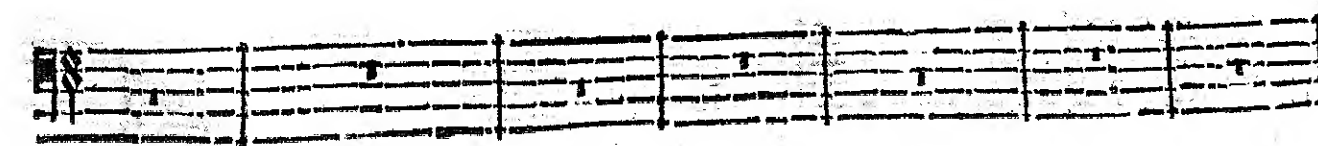
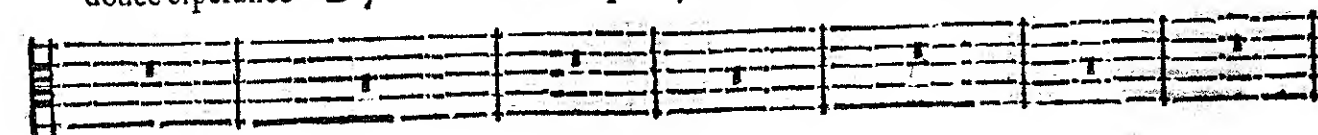
gique puissance Armide m'a conduite en ces aimables lieux, Et je vivois dans la



BASSE-CONTINUE.



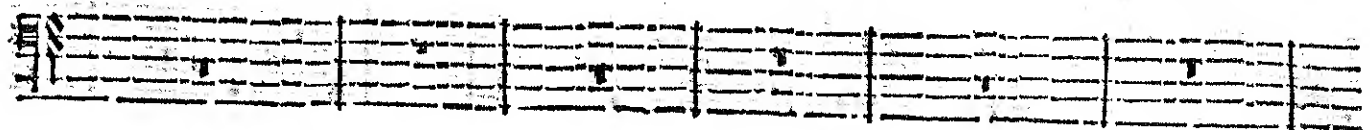
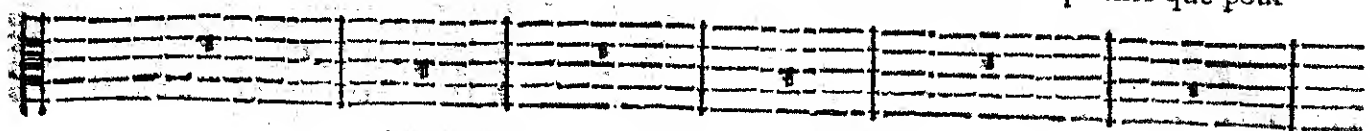
douce esperance D'y voir bien-tost ce que j'aime le mieux. Et je vivois dans la douce espe-



BASSE-CONTINUE.



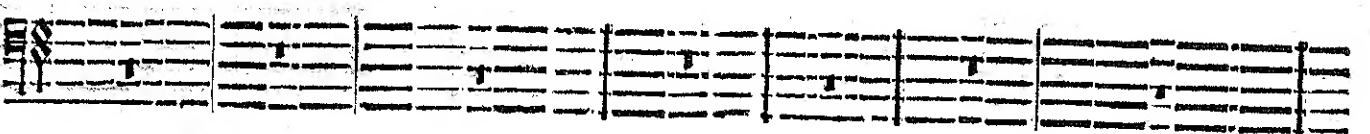
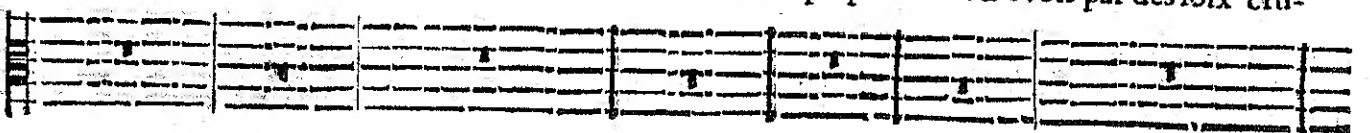
rance D'y voir bien-tost ce que j'ai- me le mieux. Goustons les doux plaisirs que pour



BASSE-CONTINUE.



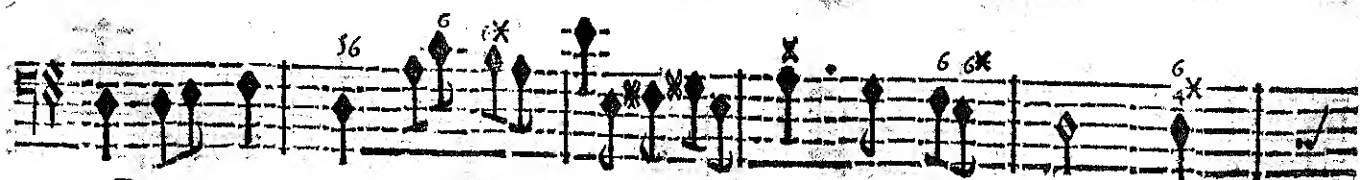
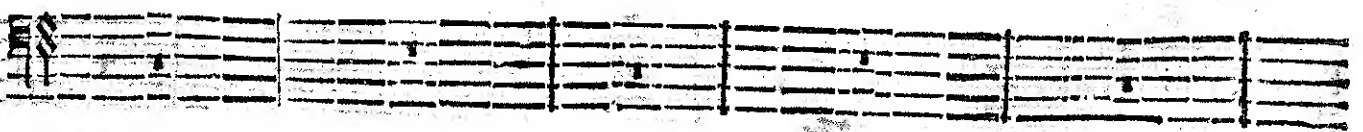
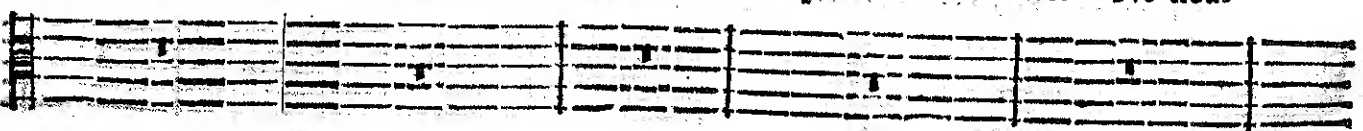
nos cœurs fi- delles Dans cet heureux séjour l'Amour a preparez. Le Devoir par des loix cru-



BASSE-CONTINUE.



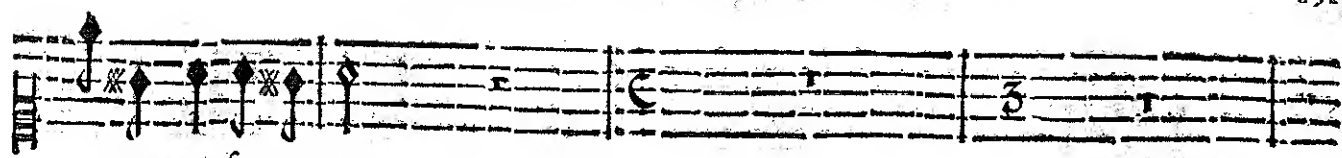
elles. Ne nous a que trop separez. Le Devoir par des loix cruelles Ne nous



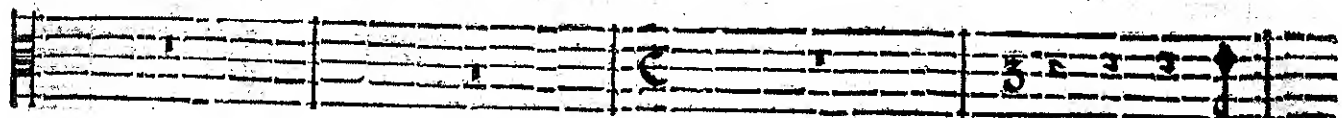
BASSE-CONTINUE.

# ACTE QUATRIESME.

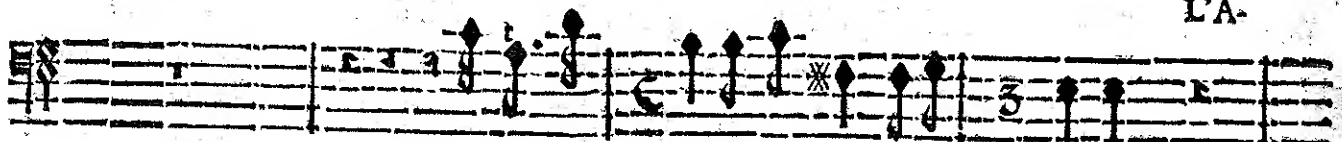
191



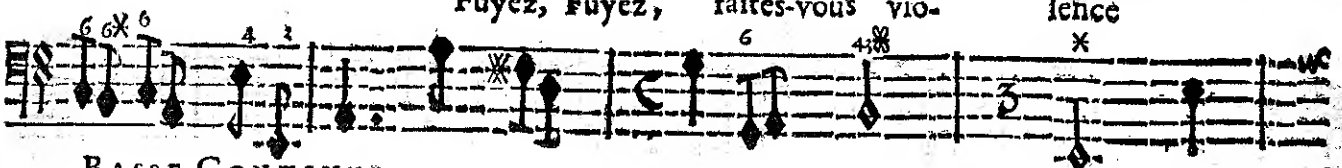
a que trop separez.



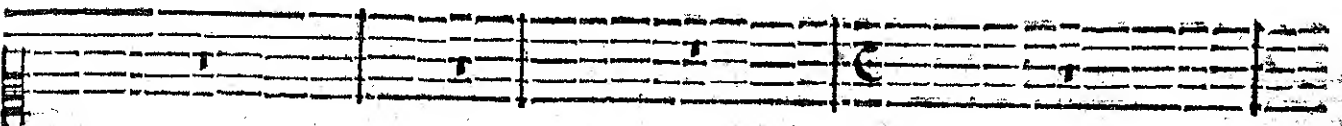
L'A-



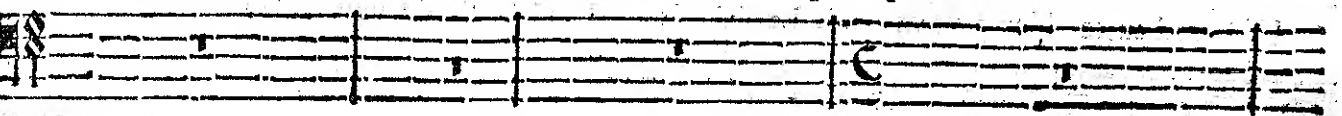
Fuyez, Fuyez, faites-vous vio- lence



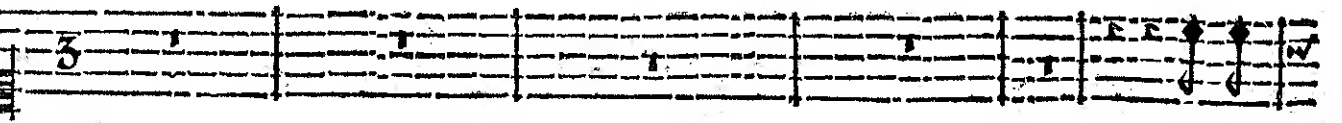
BASSE-CONTINUE.



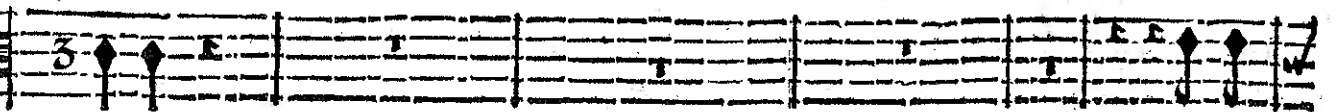
mour ne me le permet pas. Contre de si charmants ap- pas Mon cœur est sans def.



BASSE-CONTINUE.

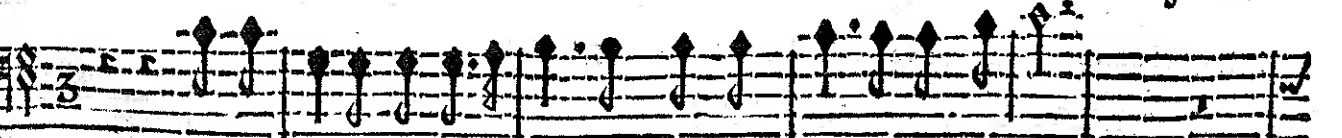


Jouis.



fense.

Jouis.



Est-ce la cette fermeté Dont vous vous estes tant vanté?

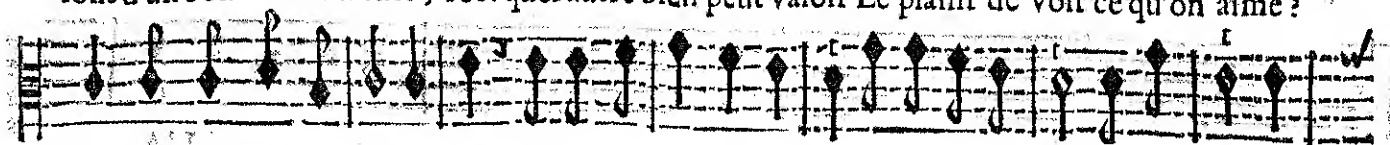


BASSE-CONTINUE.

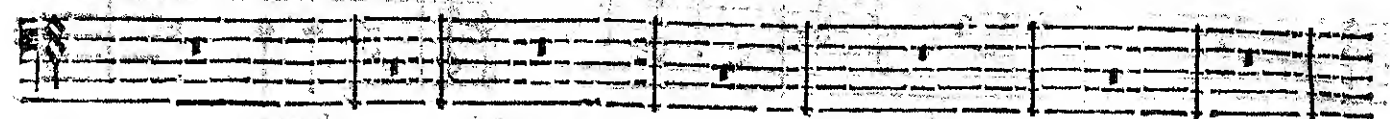




sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



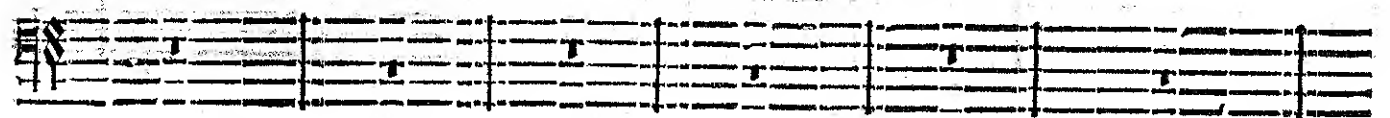
BASSE-CONTINUE.



Hé! quel autre bien peut va- loir Le plai- fir Le plai- fir de vous voir?



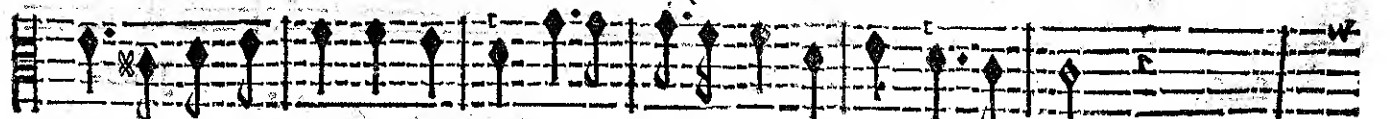
Hé! quel autre bien peut va- loir Le plai- fir Le plai- fir de vous voir?



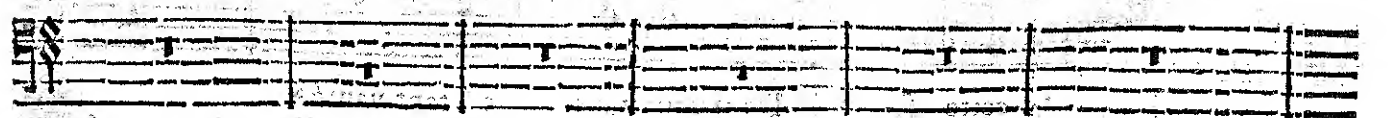
BASSE-CONTINUE.



Hé! quel autre bien peut va- loir Le plai- fir Le plai- fir de vous voir?



Hé! quel autre bien peut va- loir Le plai- fir Le plai- fir de vous voir?



BASSE-CONTINUE.

# ACTE QUATRIÈME.

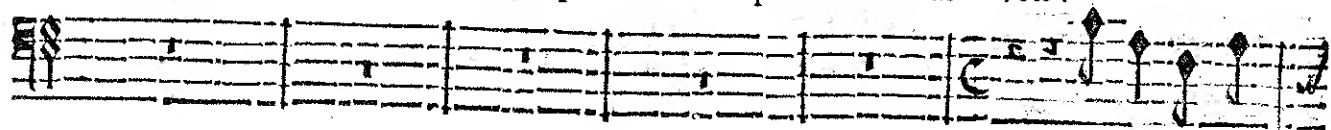
193



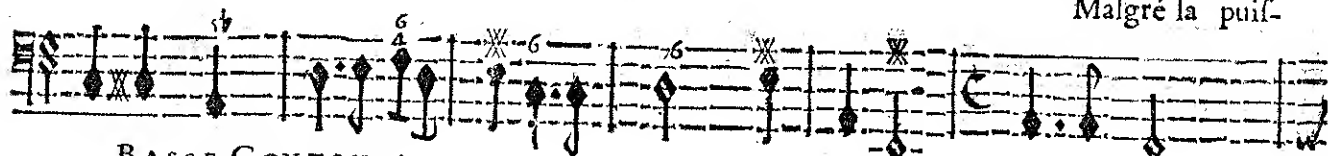
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



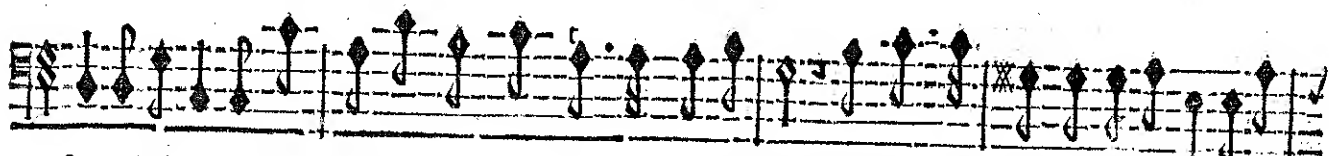
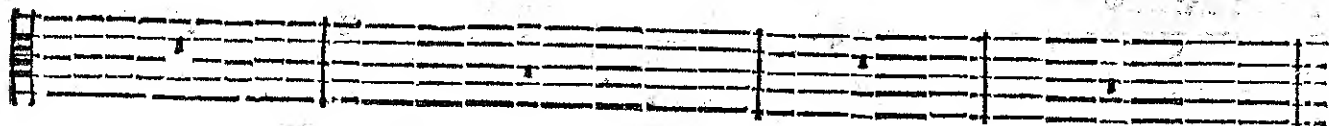
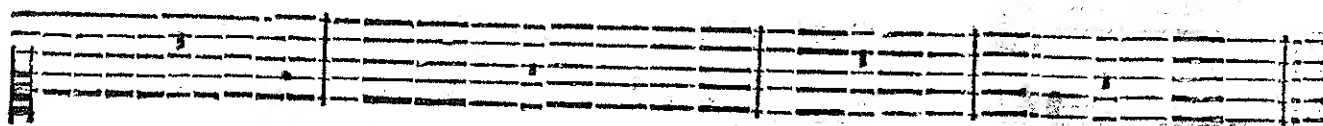
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



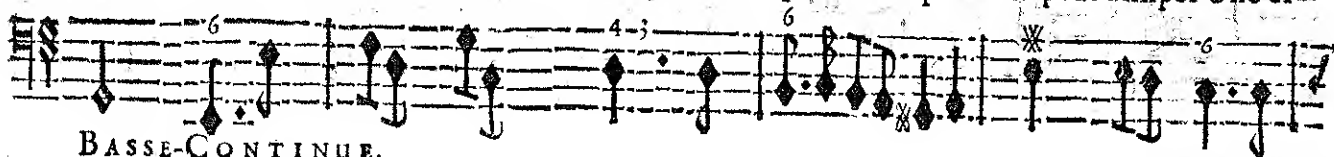
Malgré la puis-



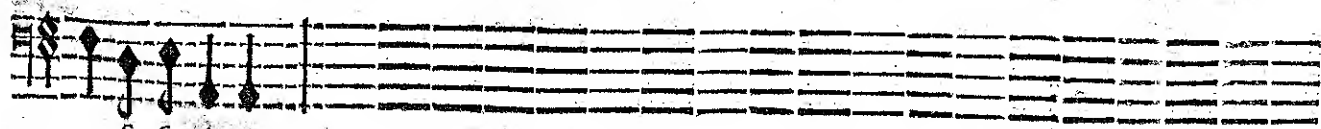
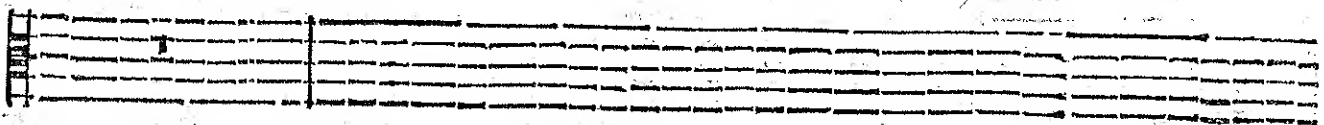
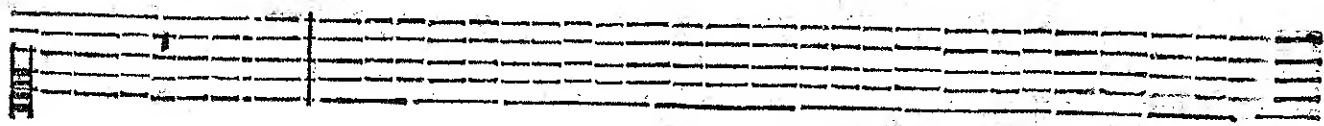
BASSE-CONTINUE.



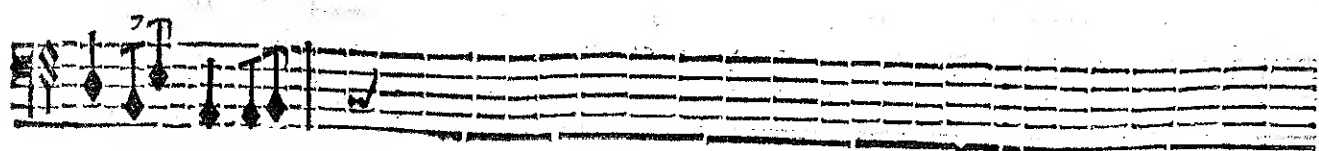
fance infernale, Malgré vous-mesme il faut vous détromper. Ce Sceptre d'or peut dissiper Une er-



BASSE-CONTINUE.



reur si fatale.

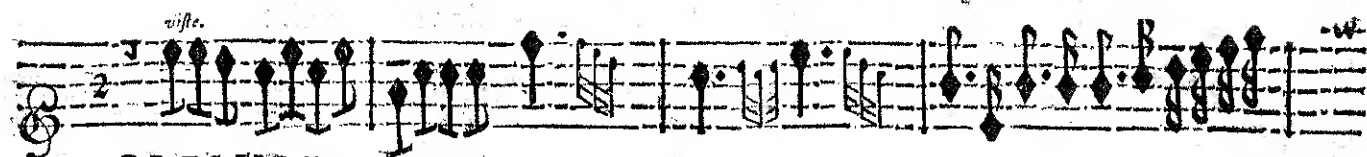


BASSE-CONTINUE.

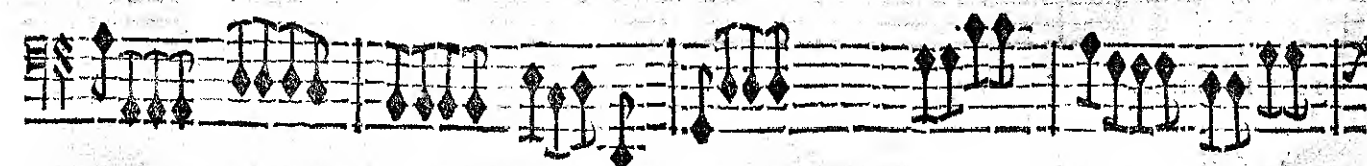
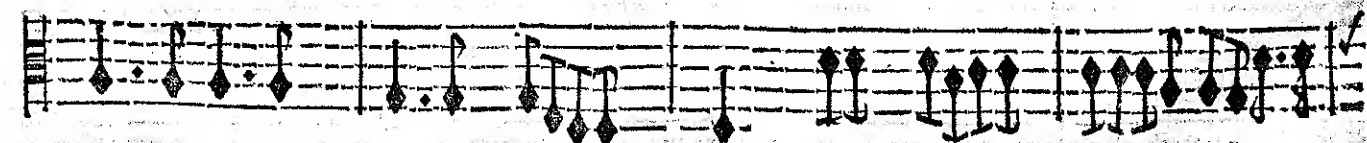
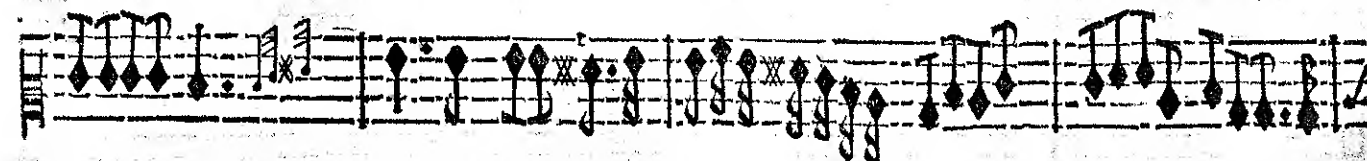
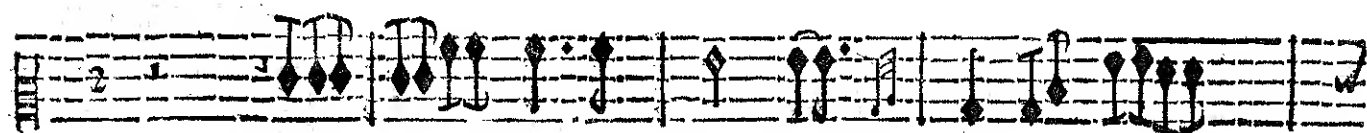
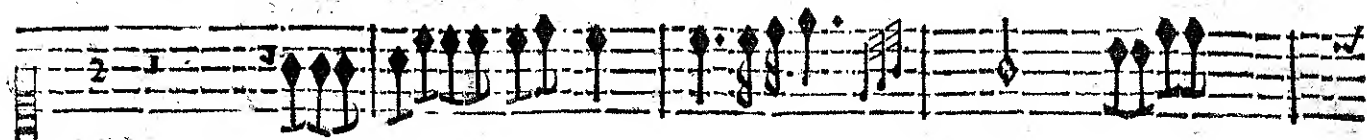
B b

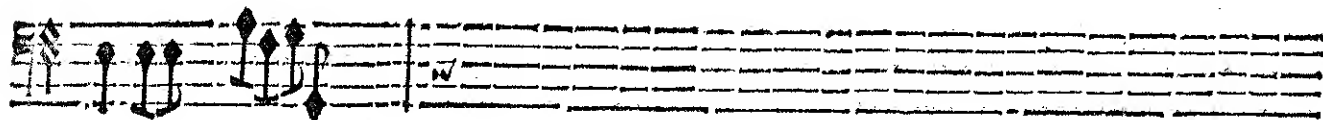
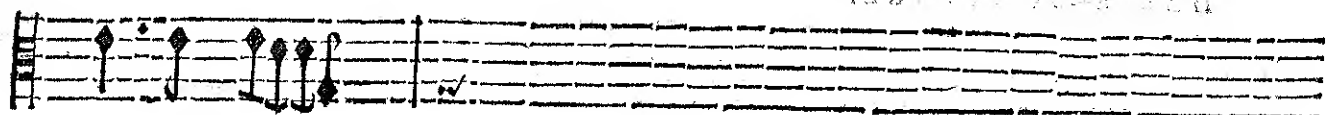
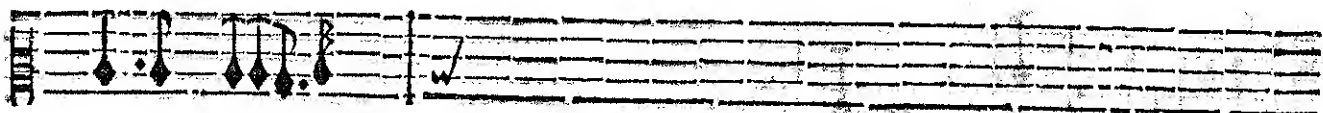
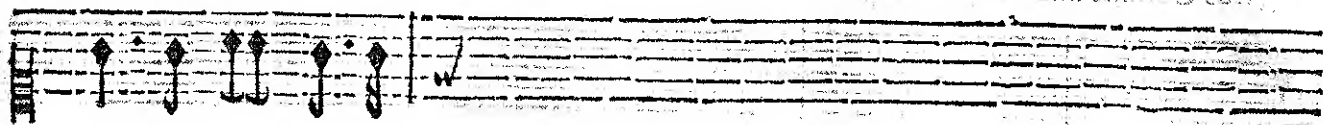
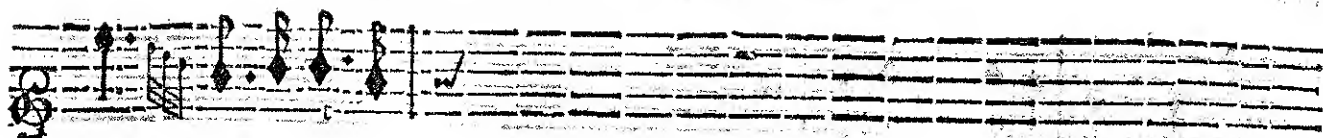
## SCENE III.

UBALDE, LE CHEVALLIER DANOIS.

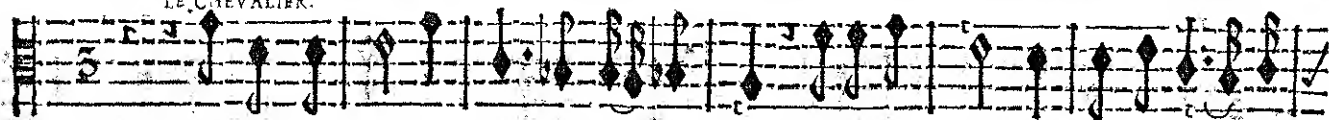


PRELUDE.



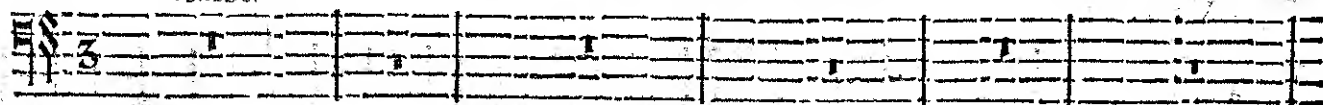


LE CHEVALIER.



Je tourne en vain les yeux de toutes parts Je ne voy plus cette Beauté fi-

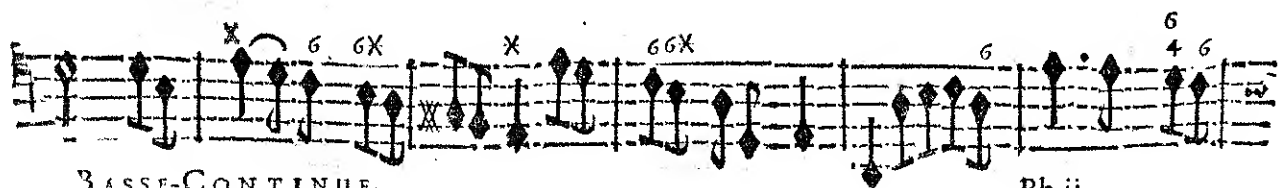
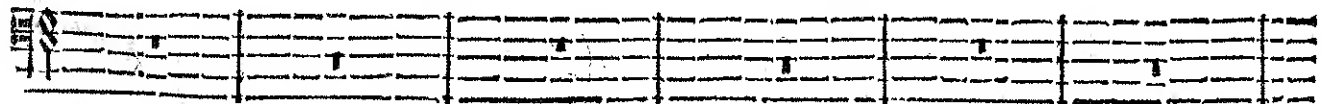
VBALDE.



BASSE-CONTINUE.



chère. Elle échappe à mes regards Comme une vapeur légère. Elle échappe à mes re-

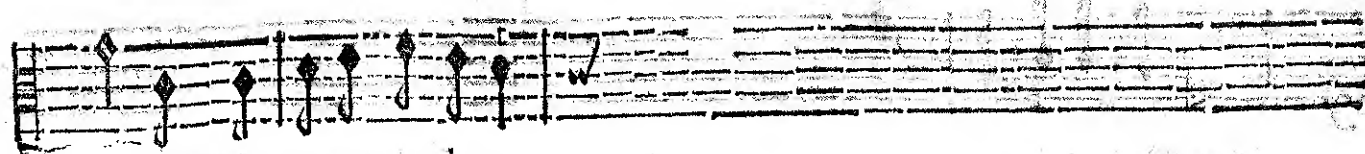


BASSE-CONTINUE.

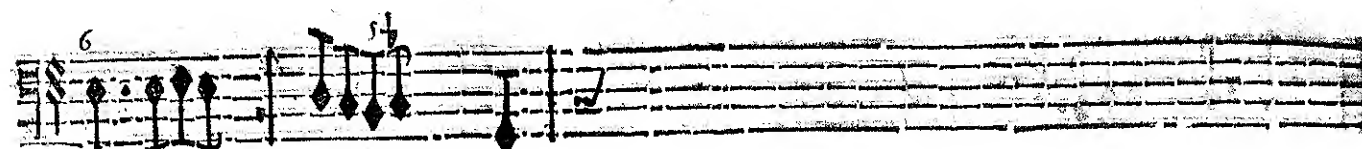
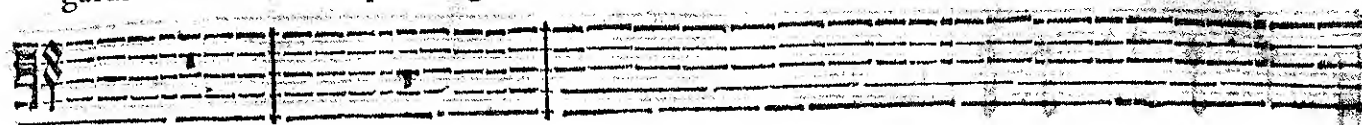
Bb ij



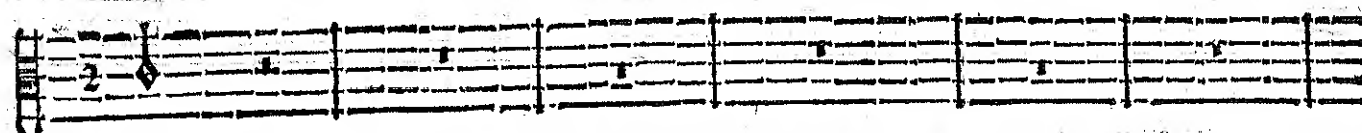
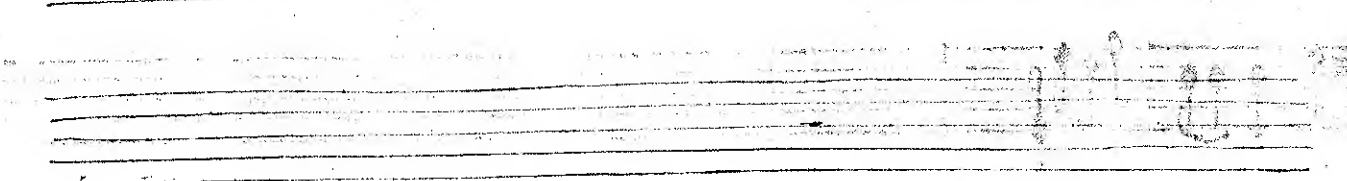
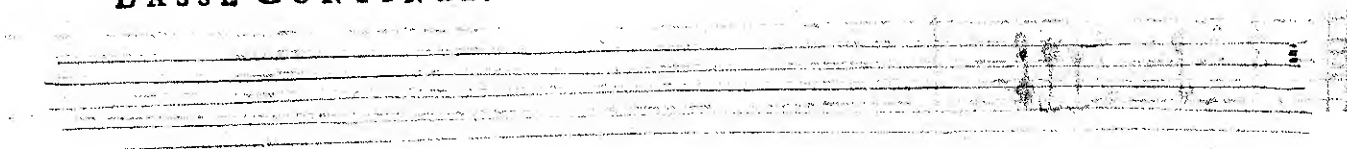
## ARMIDE TRAGÉDIE.



gards Comme une vapeur légère-



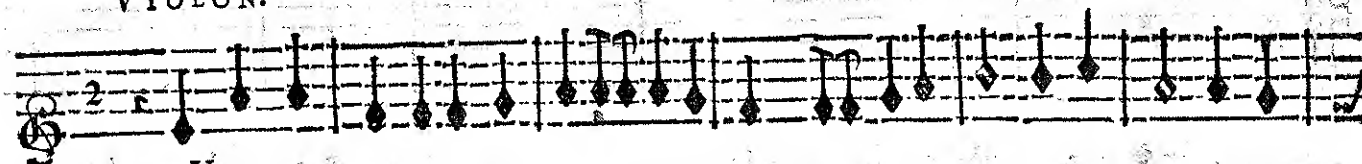
BASSE-CONTINUE.



re.



VIOLON.



VIOLON.

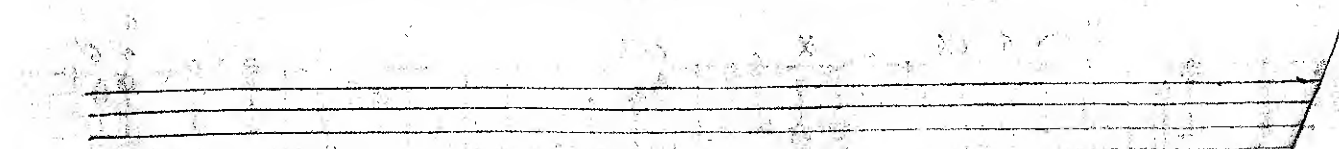
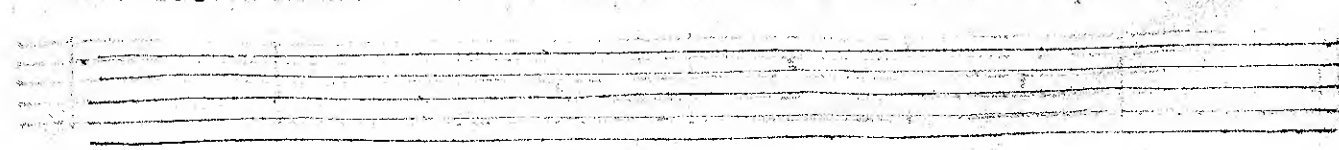


Ce que l'Amour a de charmant

N'est qu'une illusion qui ne laisse après

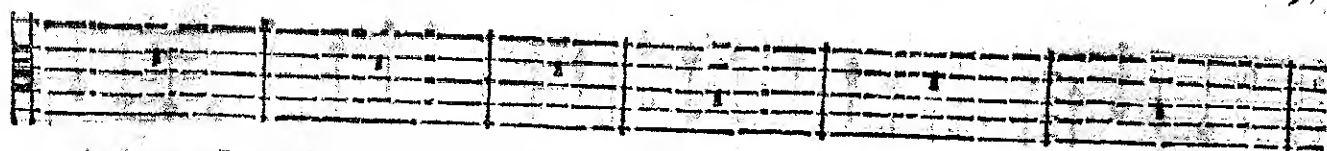


BASSE-CONTINUE.

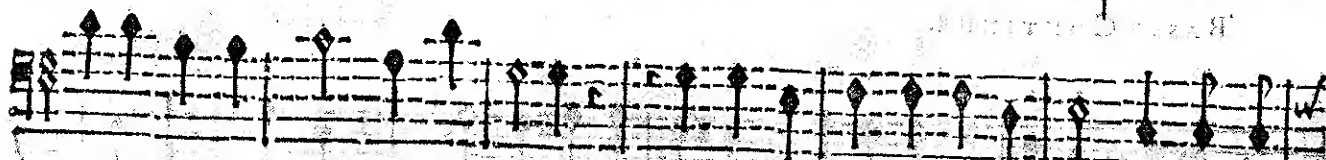


# ACTE QUATRIESME.

197



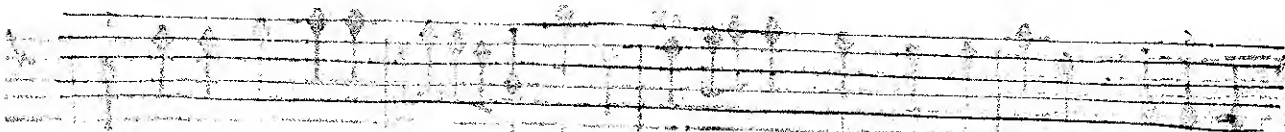
...nab el yor ... U de yor ...



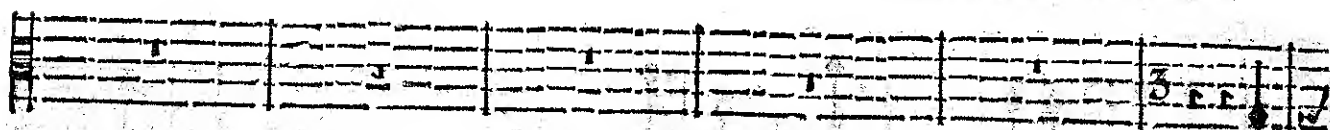
elle Qu'une honte eter- nelle. Ce que l'Amour a de charmant N'est qu'un fu-



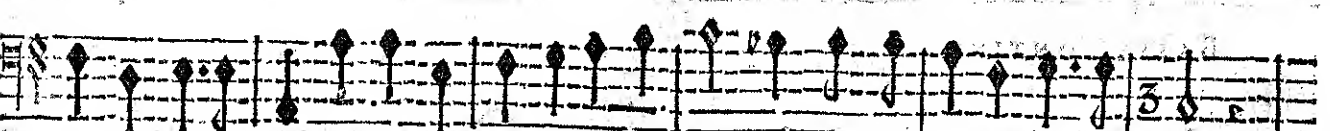
BASSE-CONTINUE.



BASSE-CONTINUE.



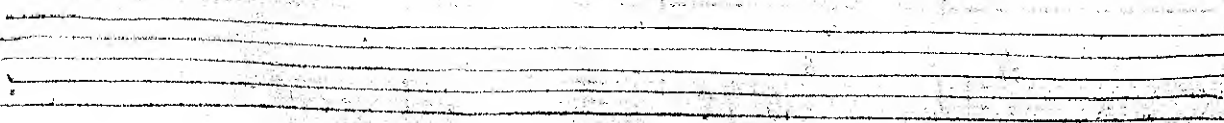
Je



neste enchantement. Ce que l'amour a de charmant N'est qu'un funeste enchan- ment.

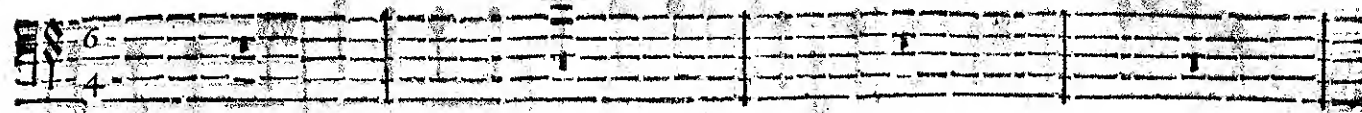


BASSE-CONTINUE.





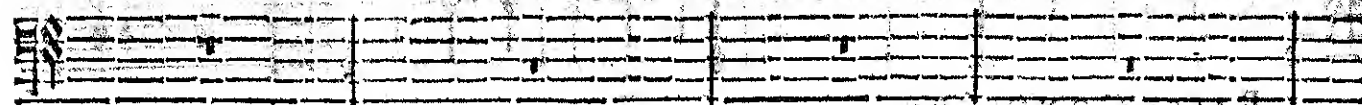
voy le danger où s'expose Un cœur qui ne fuit pas un charme si puissant. Je voy le dan-



BASSE CONTINUE.



ger où s'expose Un cœur qui ne fuit pas un charme si puissant. Que vous estes heu-



BASSE-CONTINUE.



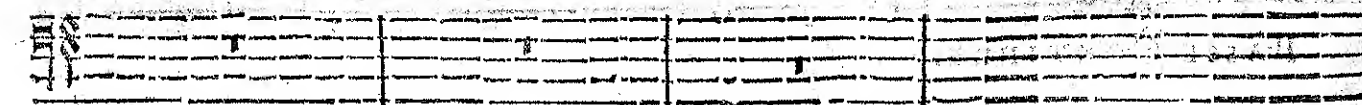
reux si vous estes exempt Des foiblesses que l'amour cause! Que vous estes heu-



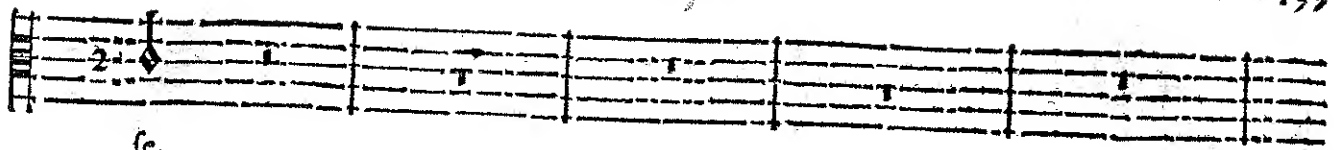
BASSE-CONTINUE.



reux si vous estes exempt Des foiblesses que l'amour cau-



BASSE-CONTINUE.



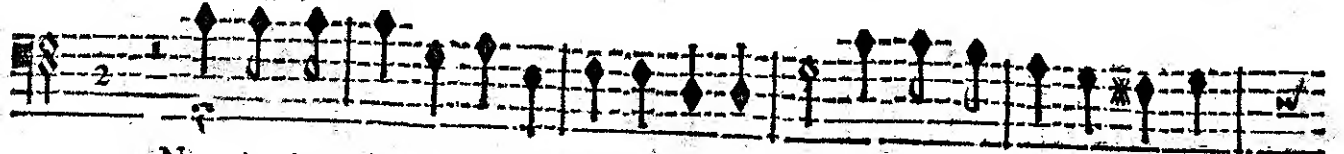
fe.



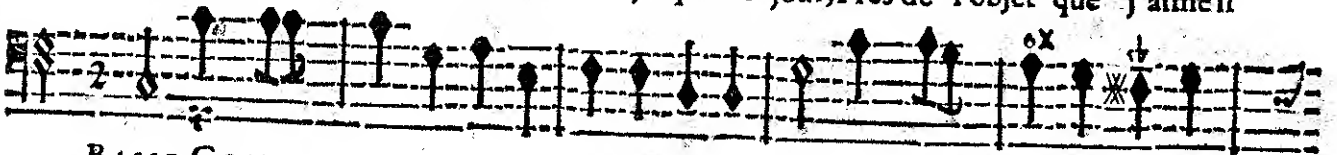
VIOLONS.



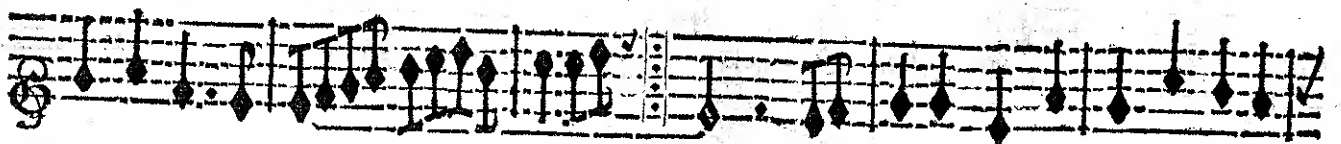
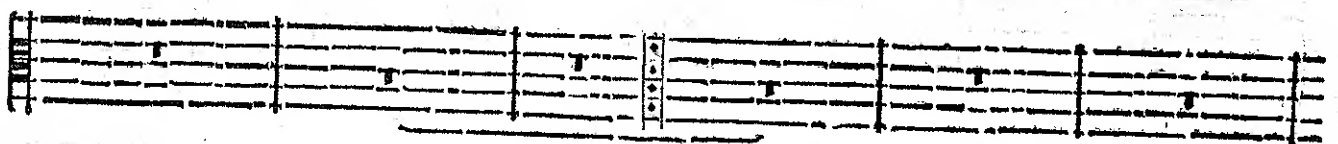
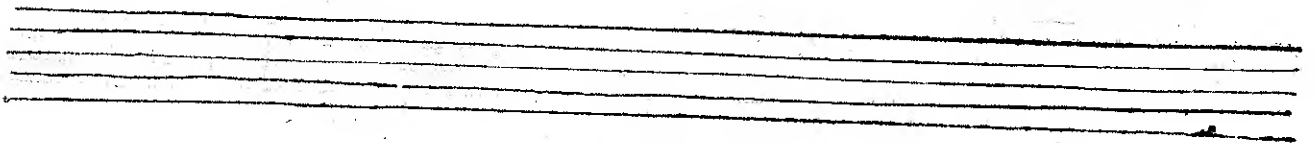
VIOLONS.



Non, je n'ay point gardé mon cœur jusqu'à ce jour, Prés de l'objet que j'aime il



BASSE-CONTINUE.

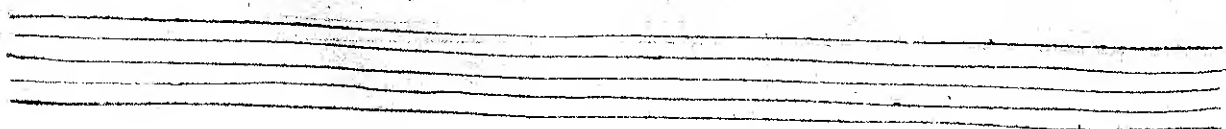
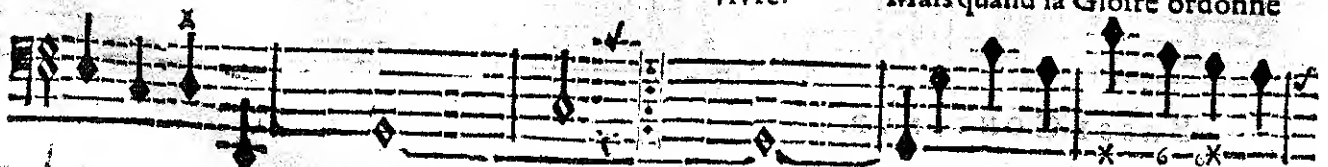


m'estoit doux de

vivre.

vivre.

Mais quand la Gloire ordonne



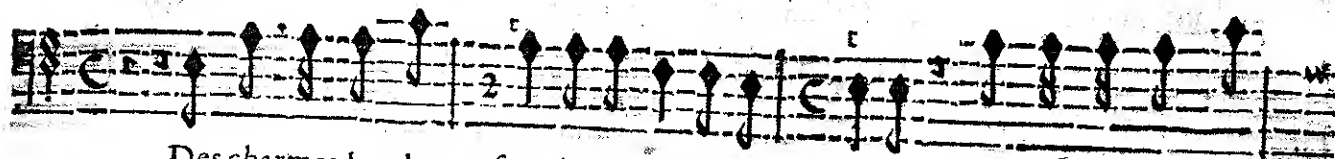
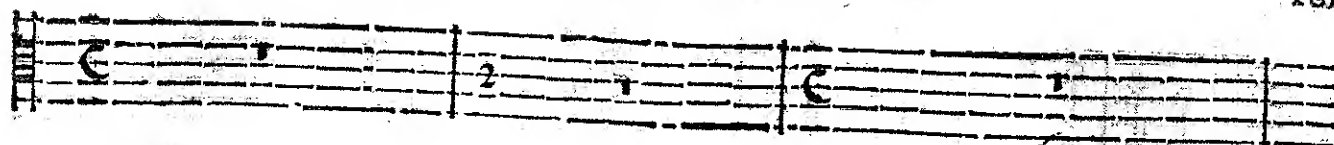


BASSE-CONTINUE.

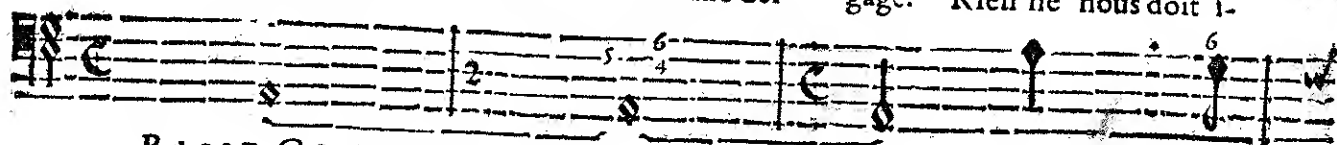
BASSE-CONTINUE.

# ACTE QUATRIÈME.

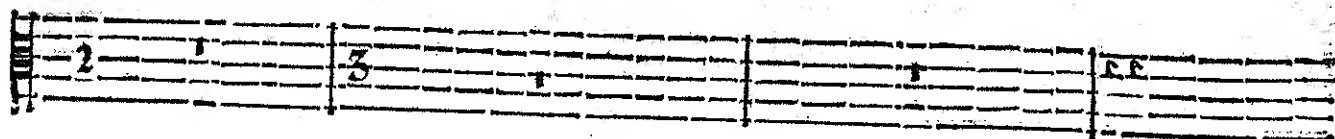
201



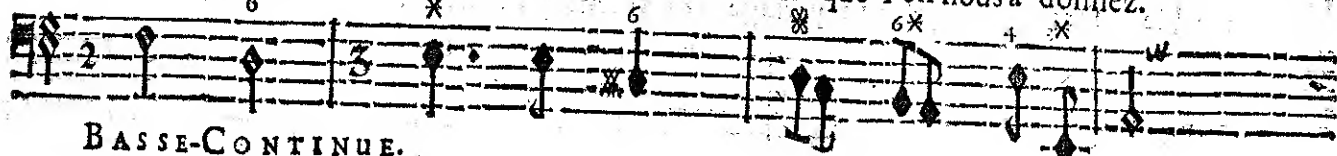
Des charmes les plus forts la raison me des- gage. Rien ne nous doit i-



BASSE-CONTINUE.



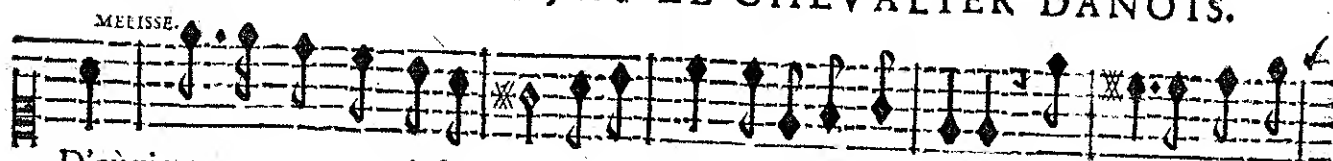
cy retenir davan- tage, Profitons des conseils que l'on nous a donnez.



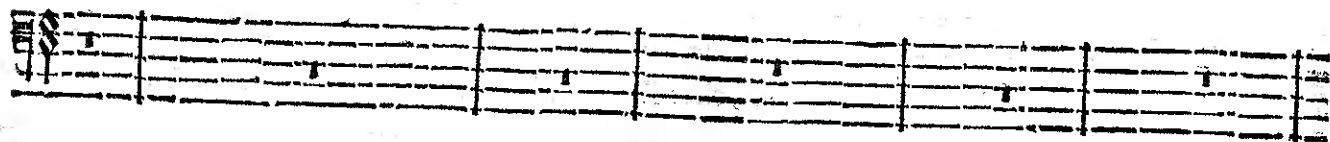
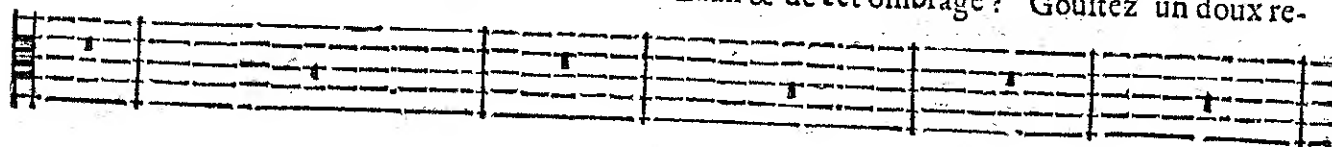
BASSE-CONTINUE.

## SCENE IV.

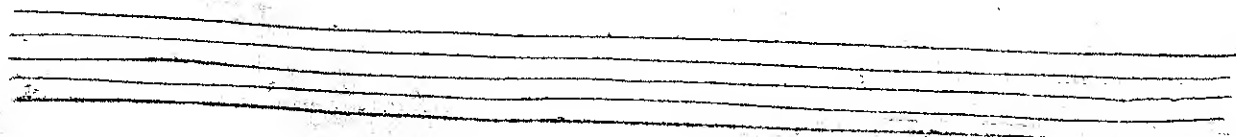
MELISSE, UBALDE, ET LE CHEVALIER DANOIS.



D'où vient que vous vous destournez De ces Eaux & de cét ombrage? Gouffez un doux re-



BASSE-CONTINUE.



# ARMIDE TRAGEDIE.

*pas,* Eſtrangers fortunez, Delafſez-vous icy d'un penible voyage. Un

6 6 6 6

BASSE-CONTINUE.

favorble ſort vous appelle au partage Des biens qui vous ſont deſti- nez.

6 7 x x x

BASSE-CONTINUE.

Eſt-ce vous, cher Amant, Eſt-ce vous que je voy. Au rap.

vous charmant Meliſſe;

Au rap-

x 6 7 4 3 4 3

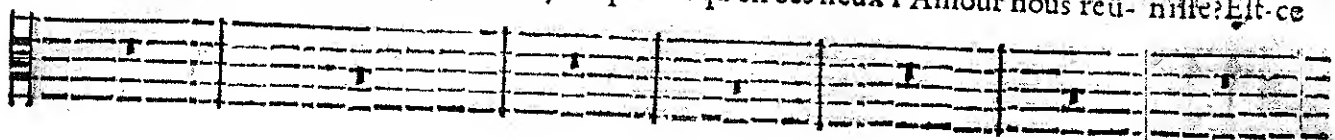
BASSE-CONTINUE.

# ACTE QUATRIESME.

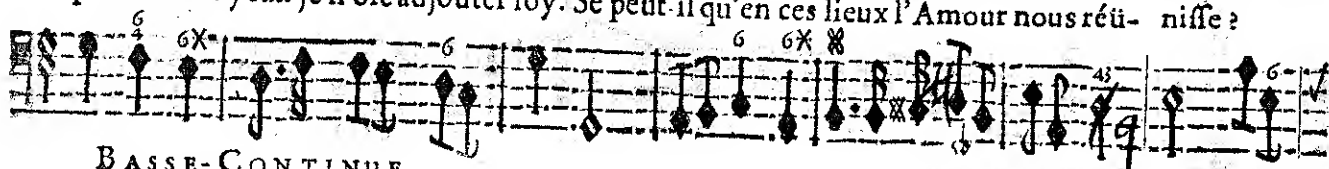
203



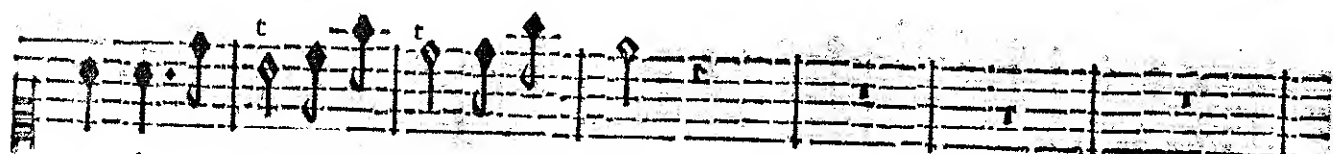
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse? Est-ce



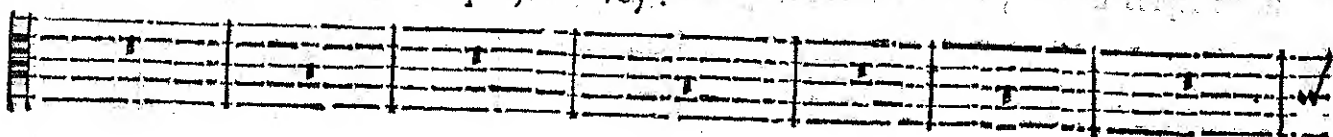
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse?



BASSE-CONTINUE.



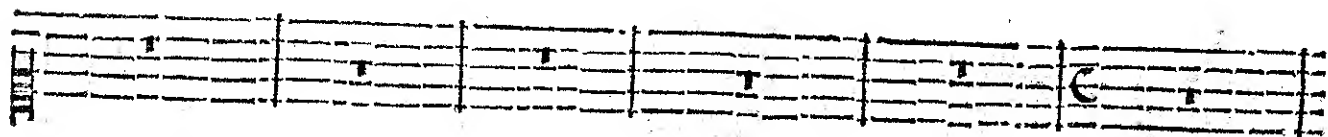
vous cher Amant, Est-ce vous que je voy ?



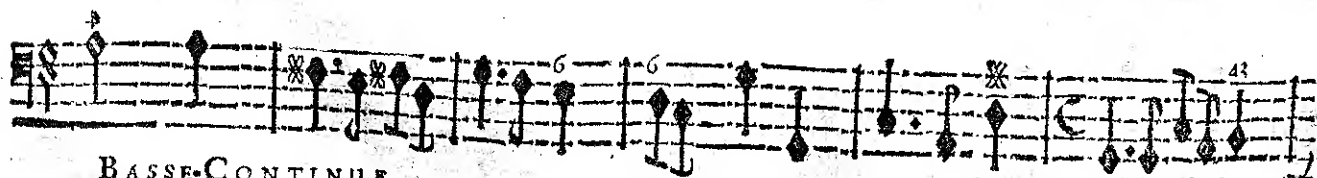
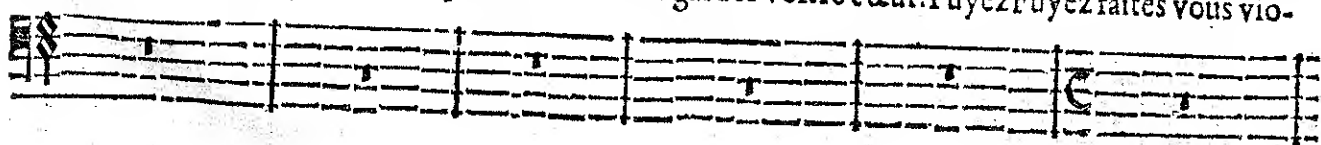
Est-ce vous charmante Me- lisse?



BASSE-CONTINUE.



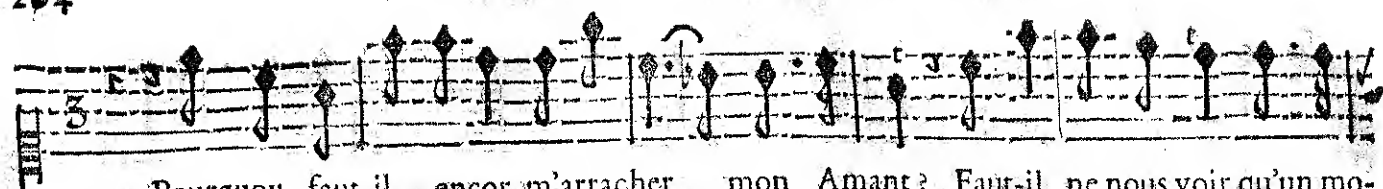
Non, ce n'est qu'un charme trôpeur, Dont il faut garder vostre cœur. Fuyez Fuyez faites vous vio-



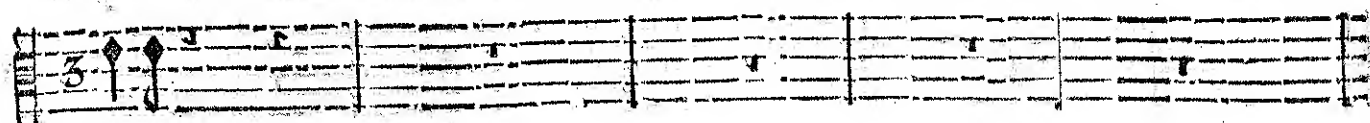
BASSE-CONTINUE.

Cc ij

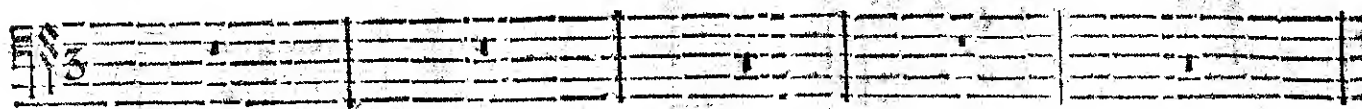




Pourquoy faut-il encor m'arracher mon Amant? Faut-il ne nous voir qu'un mo-



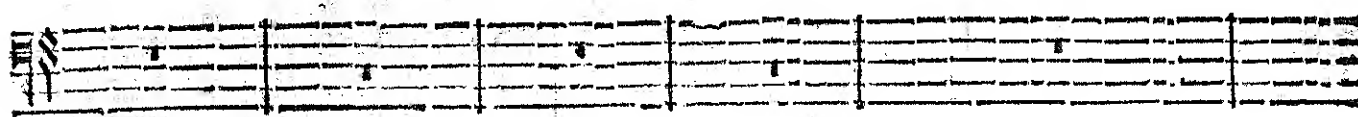
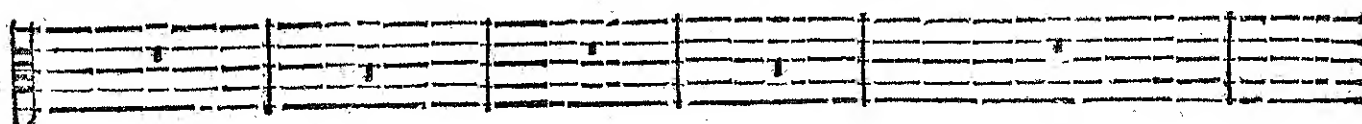
lence.



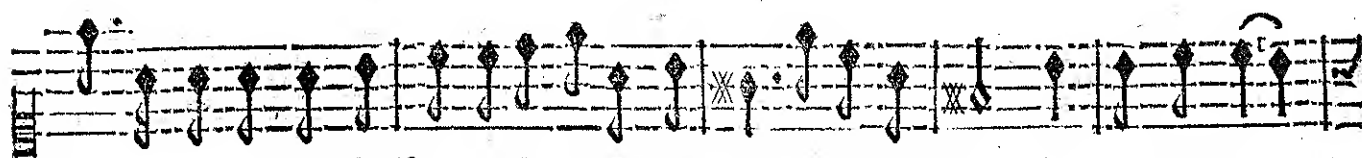
BASSE-CONTINUE.



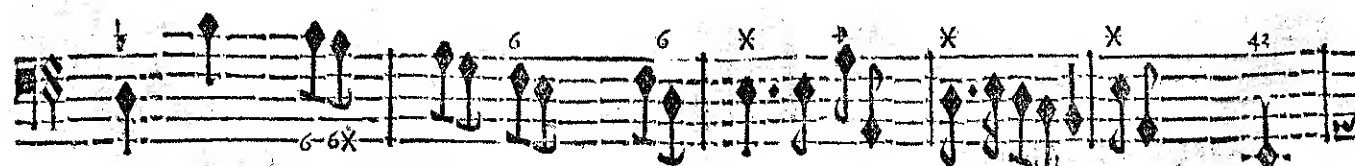
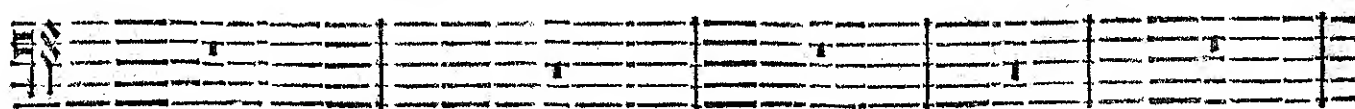
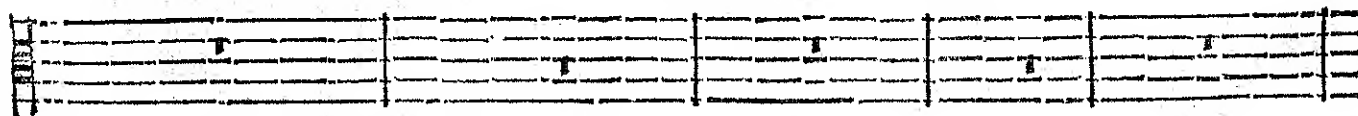
ment Apres une si longue absence? Je ne puis consentir à vostre esloigne-



BASSE-CONTINUE.



ment. Je n'ay que trop souffert un si cruel tourment, & je mourray s'il recommen-



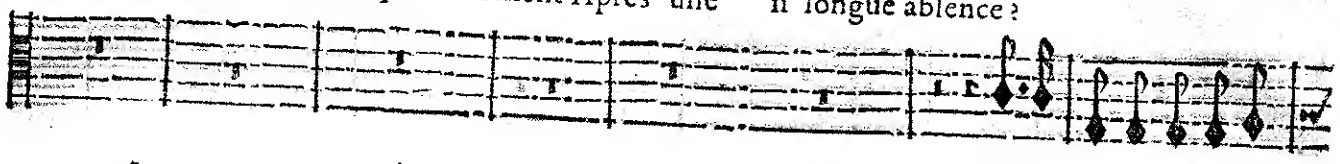
BASSE-CONTINUE.

# ACTE QUATRIESME.

105



ce. Faut-il ne nous voir qu'un moment Après une si longue absence?



Est-ce là cette ferme-

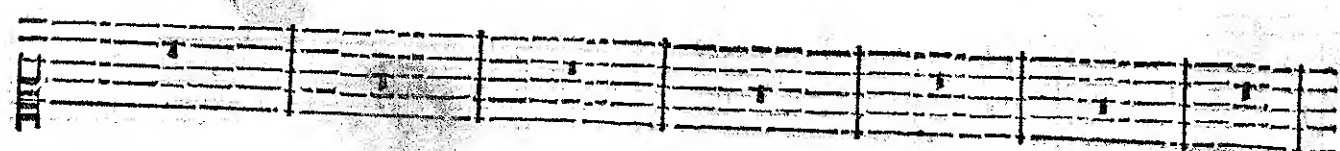


Faut-il ne no' voir qu'un moment Après une si longue absence?

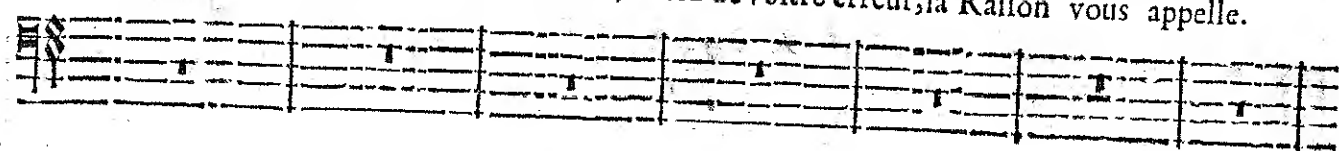


BASSE-CONTINUE.

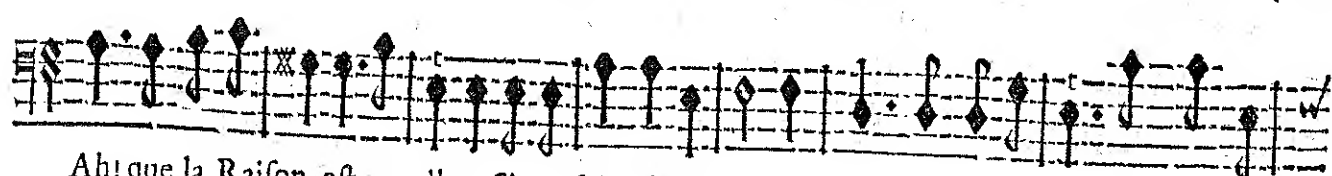
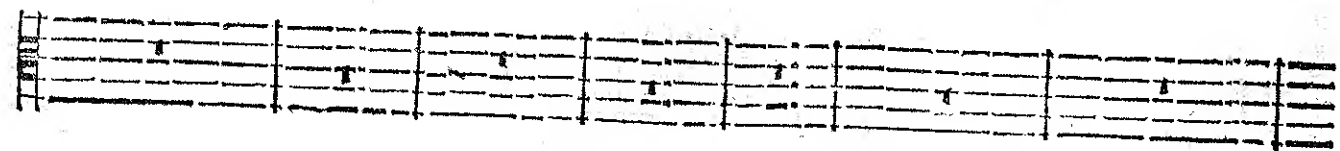
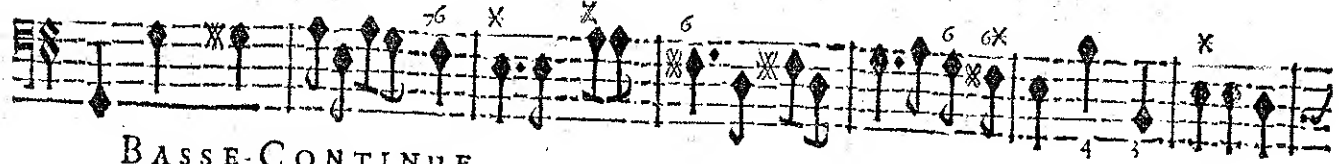
BASSE-CONTINUE.



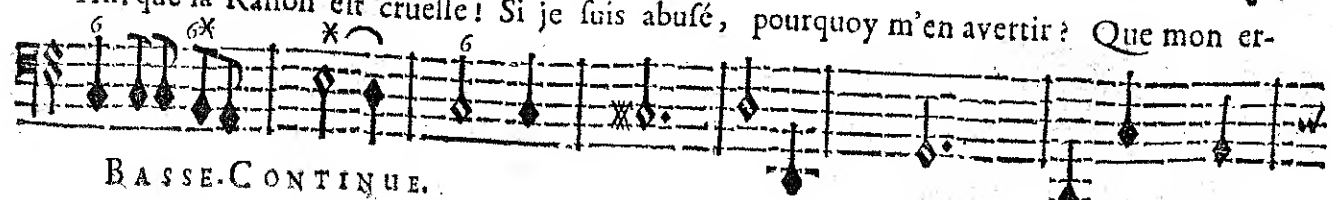
té Dont vous vous estes tant vanté? Sortez, sortez de vostre erreur, la Raison vous appelle.



BASSE-CONTINUE.

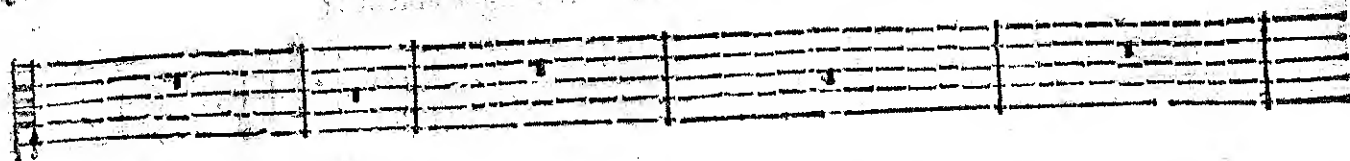
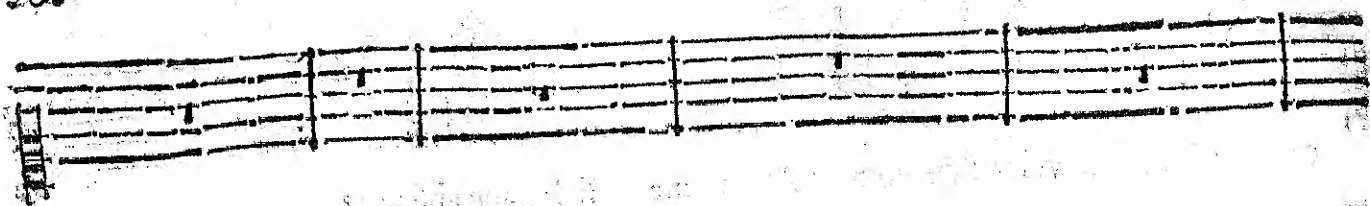


Ah! que la Raison est cruelle! Si je suis abusé, pourquoy m'en avertir? Que mon er-

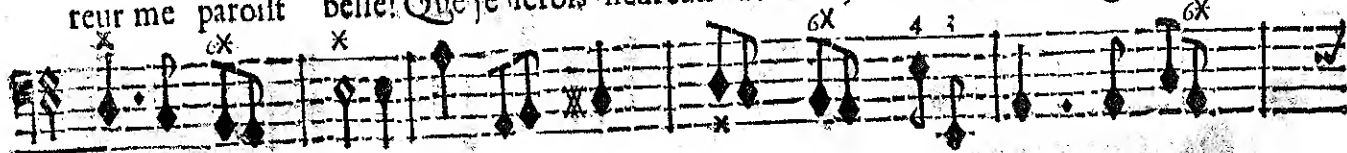


BASSE-CONTINUE.

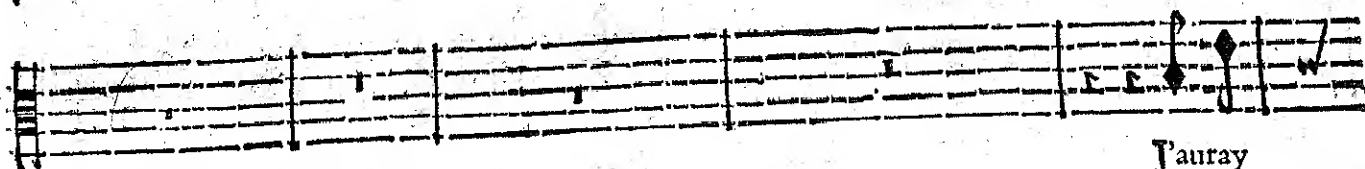
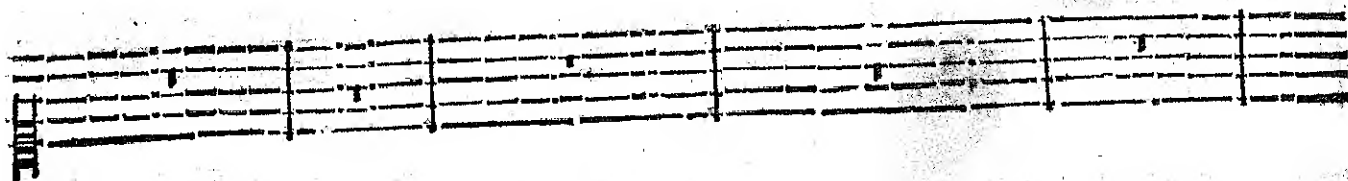
# ARMIDE, TRAGÉDIE.



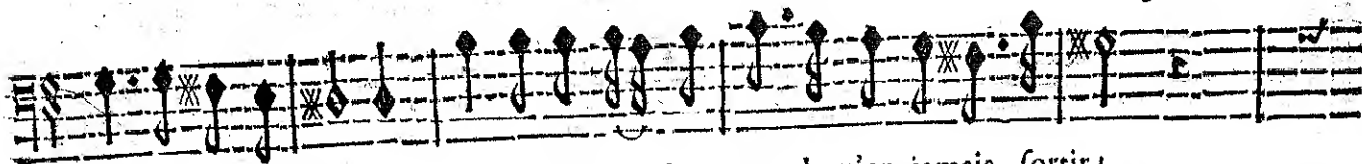
reur me paroist belle! Que je serois heureux de n'en jamais sortir! Que mon er-



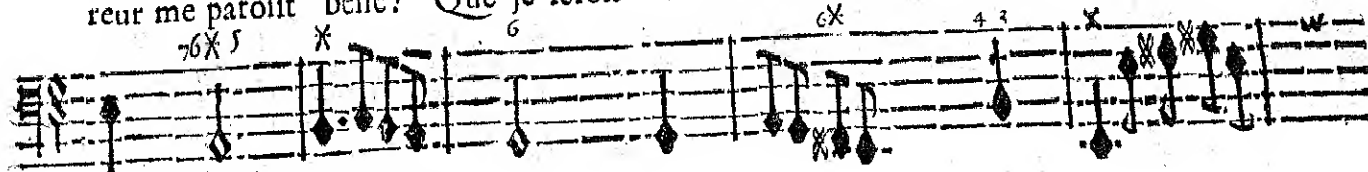
BASSE-CONTINUE.



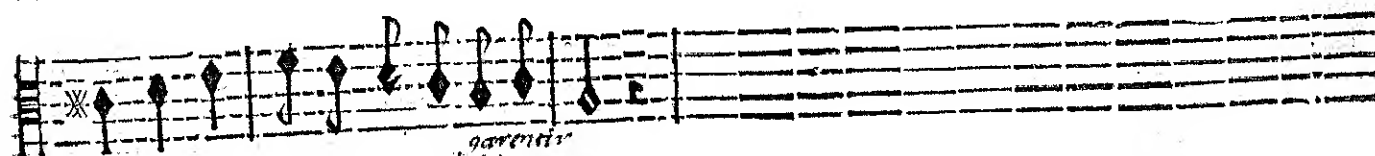
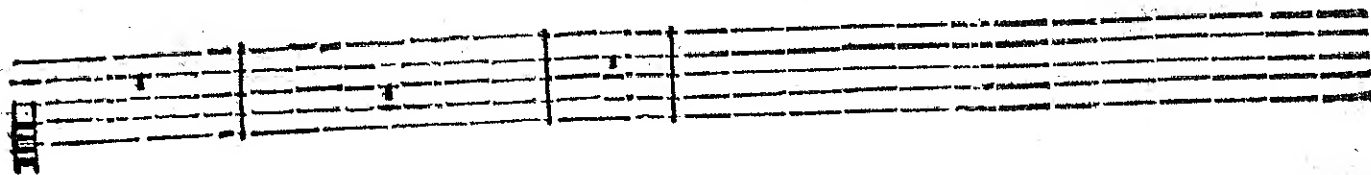
J'auray



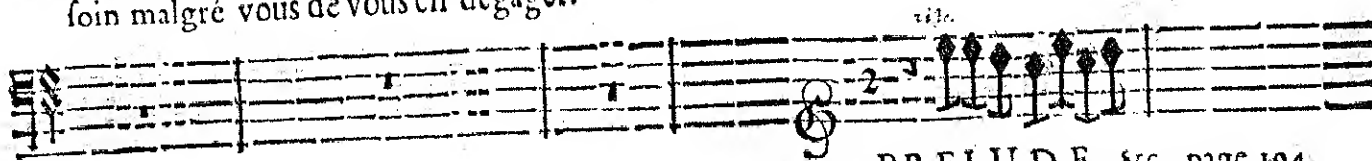
reur me paroist belle! Que je serois heureux de n'en jamais sortir!



BASSE-CONTINUE.



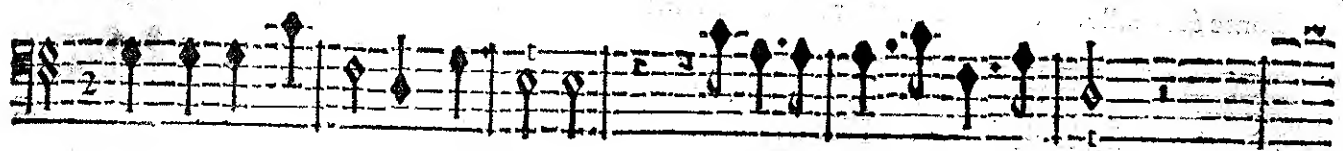
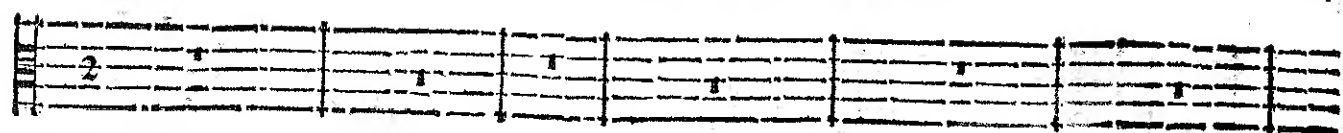
soin malgré vous de vous en dégager.



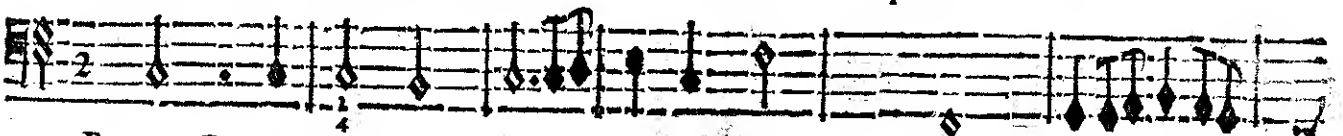
PRELUDE. &c. page 194.



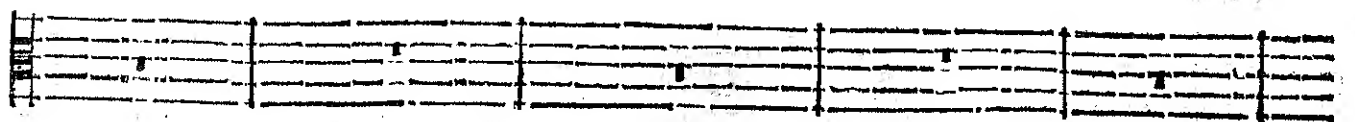
BASSE-CONTINUE.



Que devient l'objet qui m'enflame ? Melisse disparoist soudain !



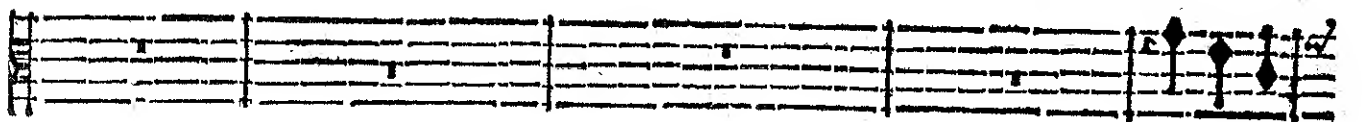
BASSE-CONTINUE.



Ciel ! faut-t'il Qu'un fantosme vain Cause tant de trouble à mon ame ?



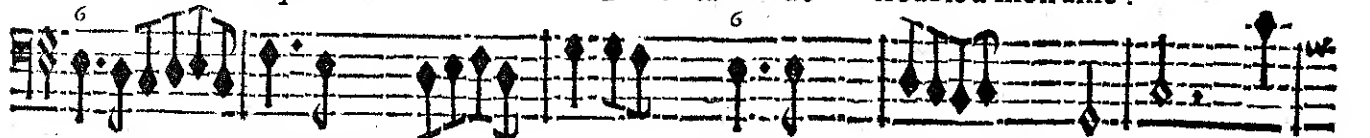
BASSE-CONTINUE.



Ce que l'a-



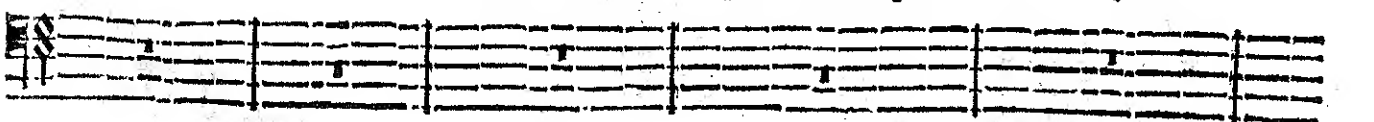
Ciel ! faut-t'il qu'un fantosme vain Cause tant de trouble à mon ame ?



BASSE-CONTINUE.



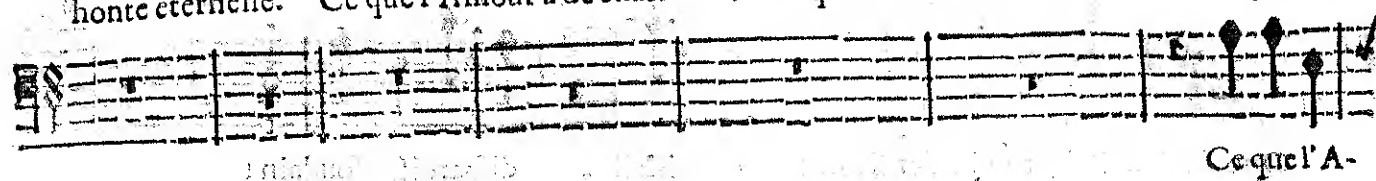
mour a de charmant N'est qu'une illusion qui ne laisse après elle Qu'une



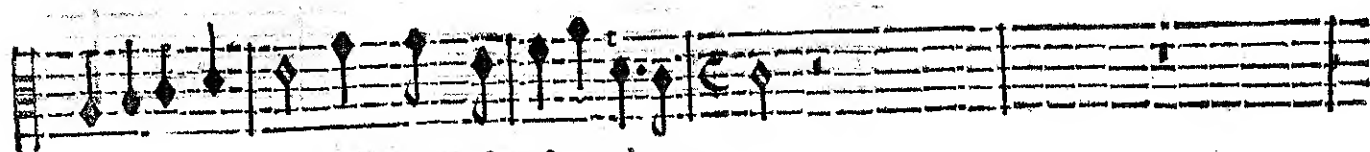
BASSE-CONTINUE.



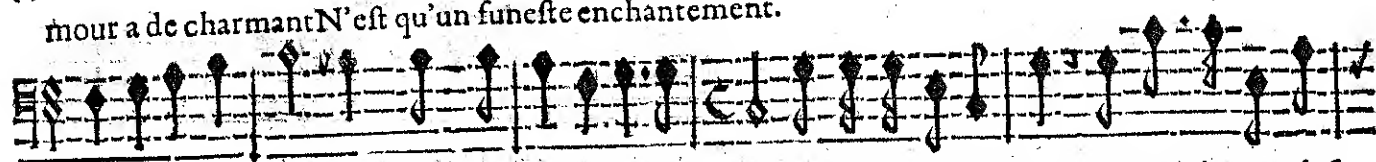
## ARMIDE, TRAGÉDIE.



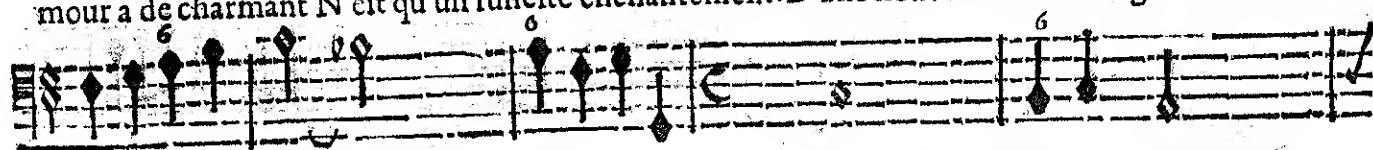
BASSE-CONTINUE.



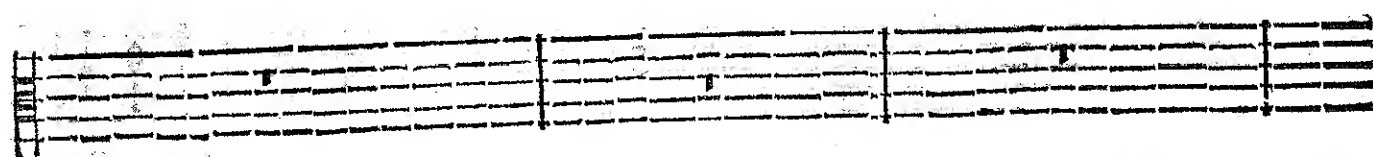
mour a de charmant N'est qu'un funeste enchantement.



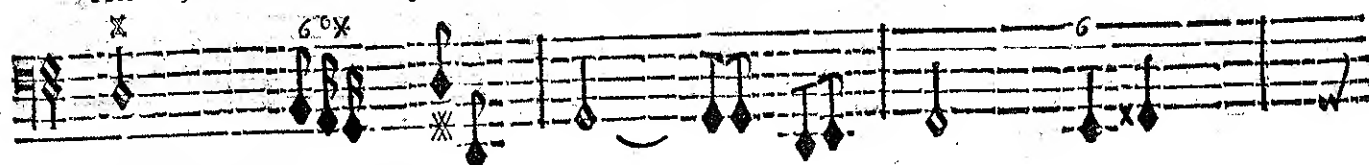
mour a de charmant N'est qu'un funeste enchantement. D'une nouvelle erreur songeons à nous def-



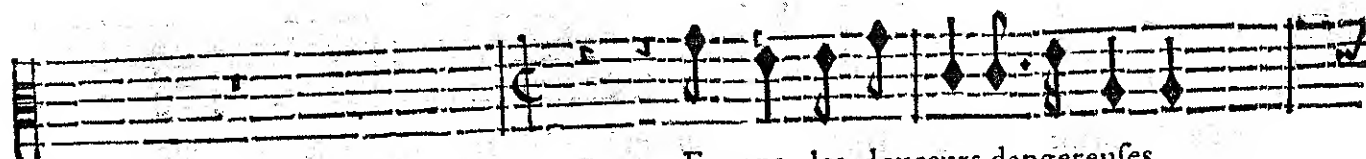
BASSE-CONTINUE



fendre, Evitons de trompeurs attrait, Ne nous destournons pas du chemin qu'il faut



BASSE-CONTINUE.



Fuyons les douceurs dangereuses



prendre pour arriver à ce Palais. Fuyons Fuyons les douceurs les douceurs dange-



BASSE-CONTINUE.



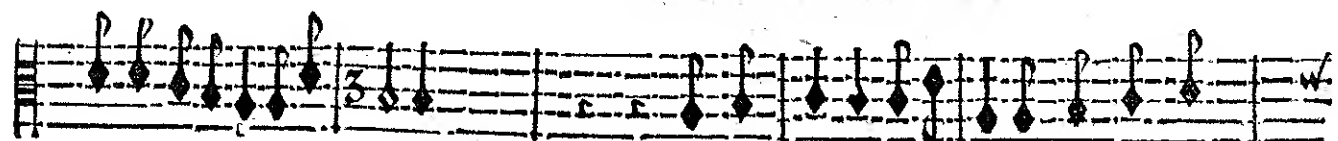
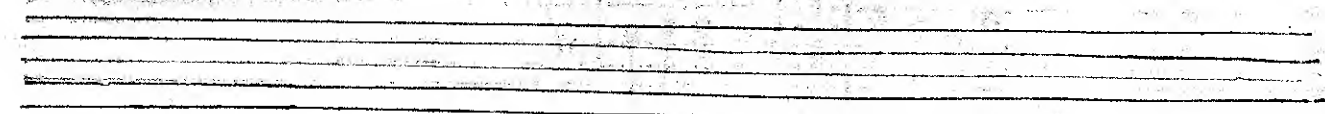
Des illusions amoureuses: Fuyons Fuyons les douceurs les douceurs dangereuses



reuses Des illusions amoureuses: Fuyons Fuyons les douceurs dangereuses



BASSE-CONTINUE.



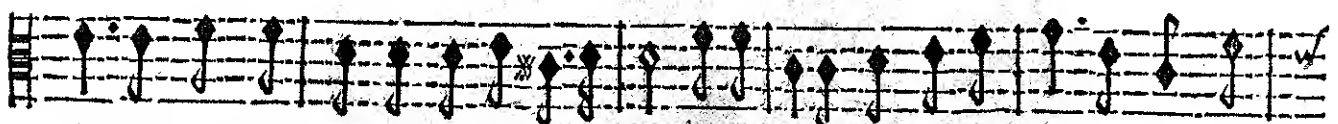
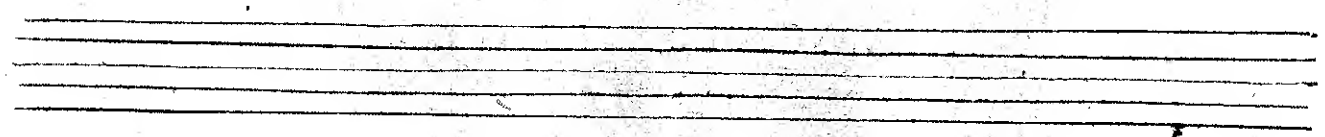
Des illusions amoureuses: On s'égare, on s'égare quand on les



Des illusions amoureuses: On s'égare quand on les fuit; On s'égare quand on les



BASSE-CONTINUE.



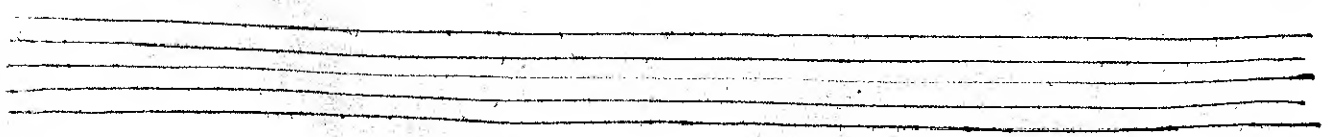
fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-

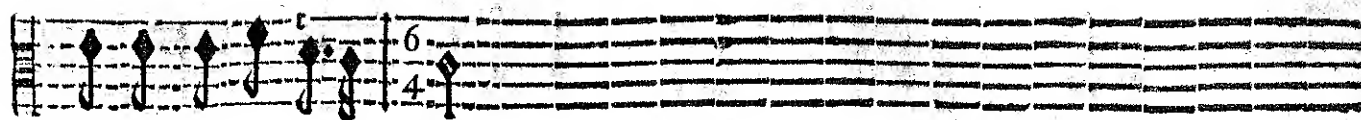


fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-



BASSE-CONTINUE.

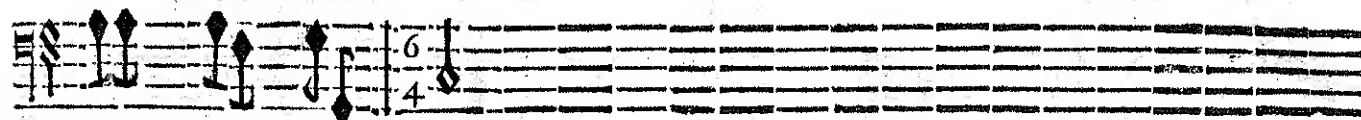




ceux qui n'en est pas seduit!



ceux qui n'en est pas seduit!



BASSE-CONTINUE.



ENTR'ACTE page 172.

FIN DU QUATRIESME ACTE.





# ACTE CINQUIESME.

Le Theatre change & represente le Palais enchanté  
d'Armide.

## SCENE PREMIERE.

RENAUD, ARMIDE.

SONT.

RITOURNELLE.

SONT.

SONT.

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE.

J'ay besoin des Enfers, je vay les consulter; Mon

RENAUD.

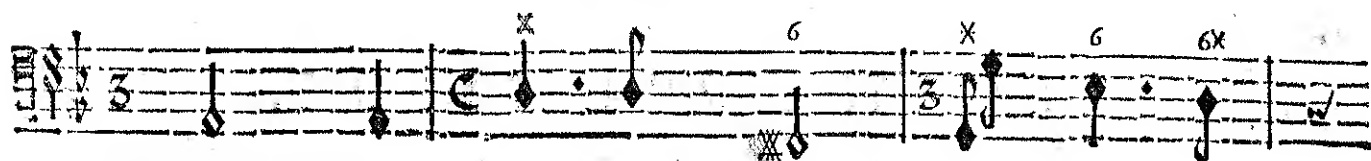
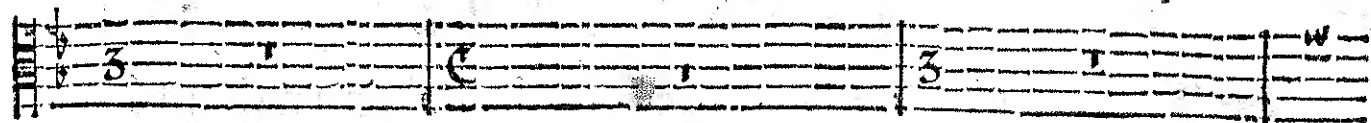
Armide, vous m'allez quitter!

BASSE-CONTINUE.





art veut de la soli- tude; L'amour que j'ay pour vous cause l'inquie-

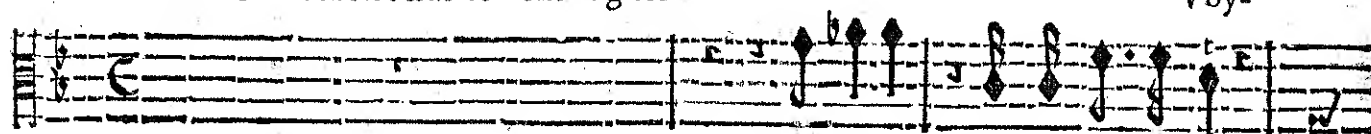


BASSE-CONTINUE.



tude Dont mon cœur se sent agiter.

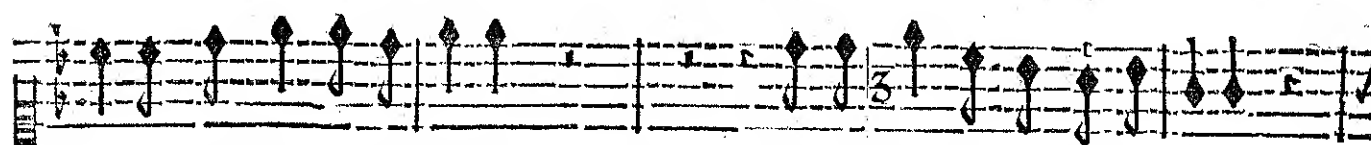
Voy-



Armide, vous m'allez quitter!



BASSE-CONTINUE.



ez en quels lieux je vous laisse.

Les plai-firs vous suivront sans cesse.



Puis-je rien voir que vos appas?

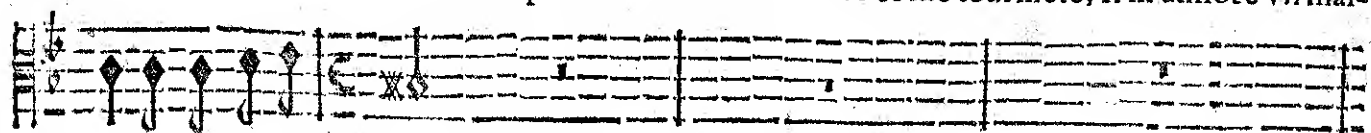
En est-



BASSE-CONTINUE.



Un noir pressentiment me trouble & me tourmente, Il m'annonce vn mal-



il où vous n'estes pas?



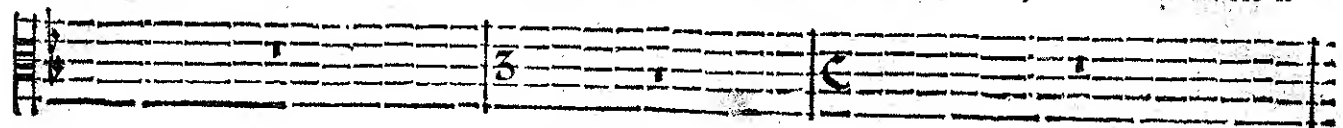
BASSE-CONTINUE.

# ACTE CINQUIESME.

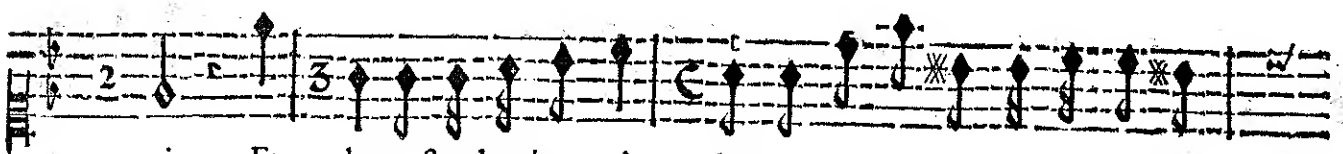
213



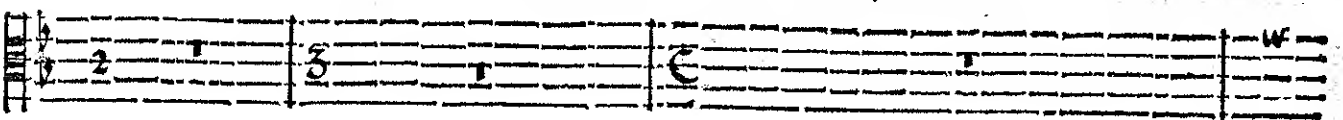
heur que je veux prevenir ; Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



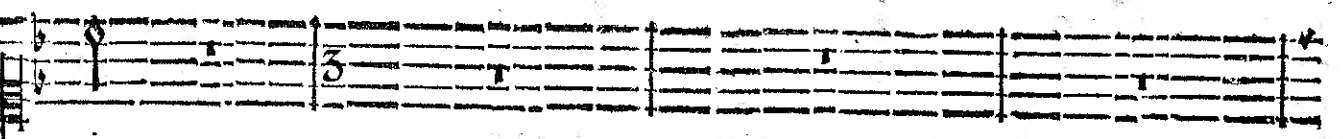
BASSE-CONTINUE.



nir. Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



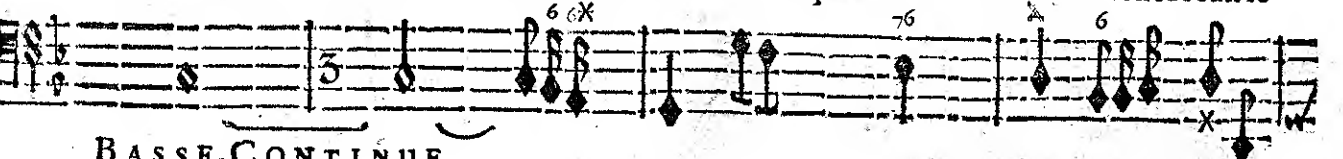
BASSE-CONTINUE.



nir.



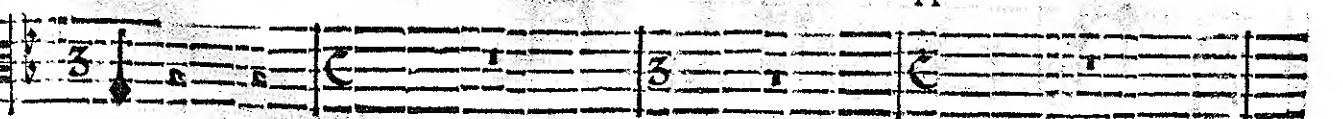
D'une vaine ter- reur pouvez-vous estre atteinte, Vo' qui faites trembler le tenebreux se-



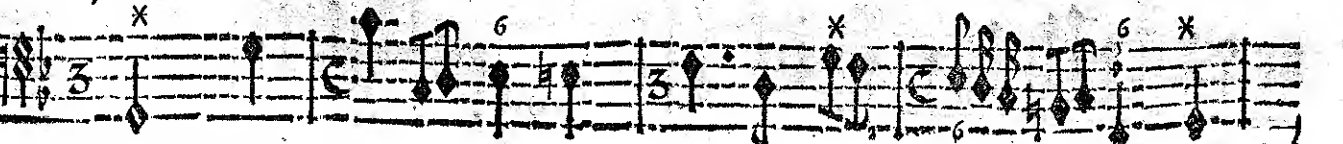
BASSE-CONTINUE.



Vous m'appre- nez à connoistre l'A- mour, L'Amour m'apprend à connoistre la

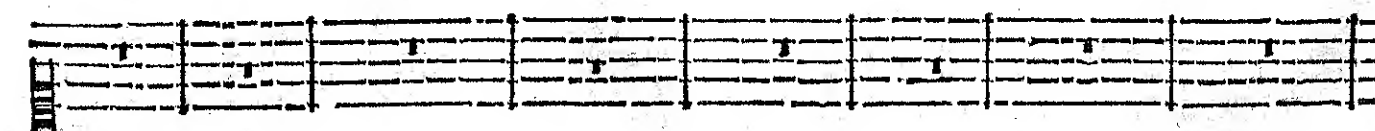
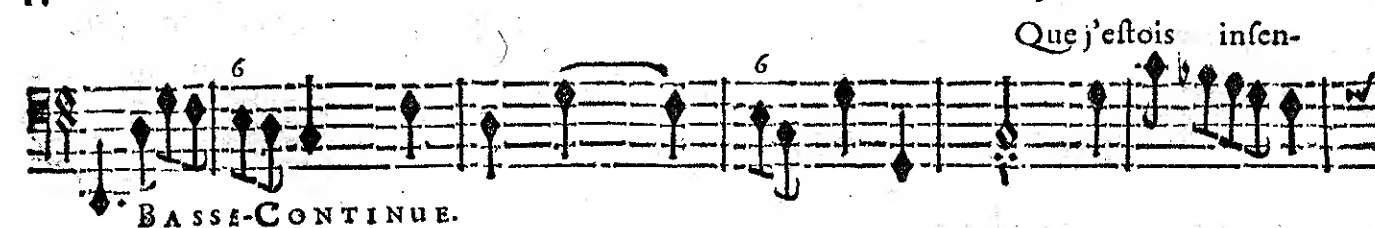
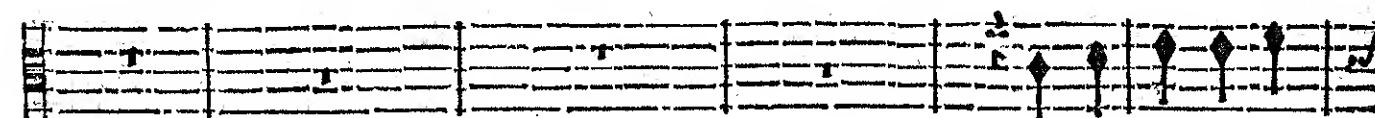
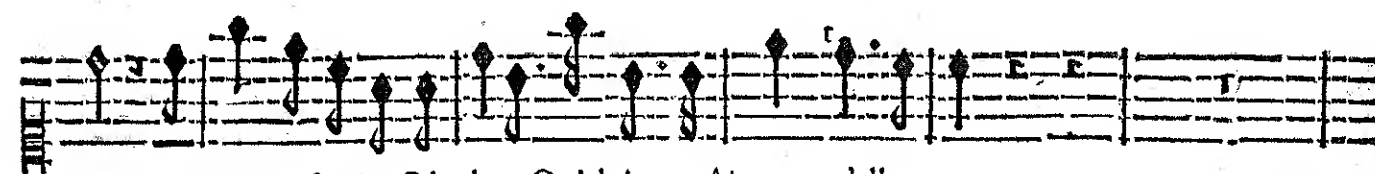
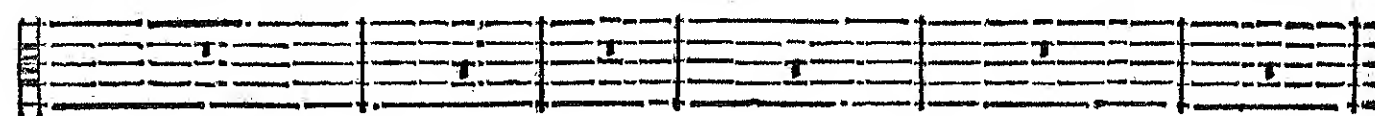
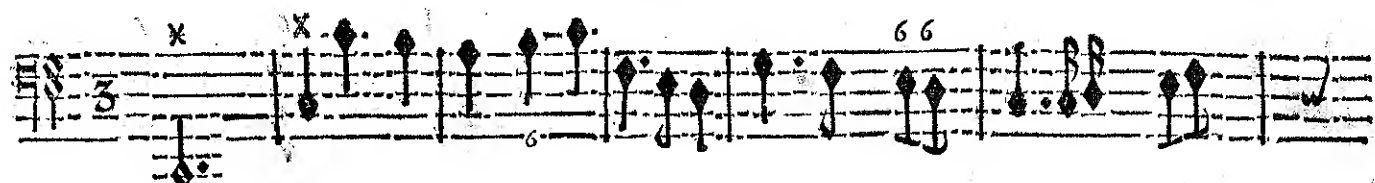
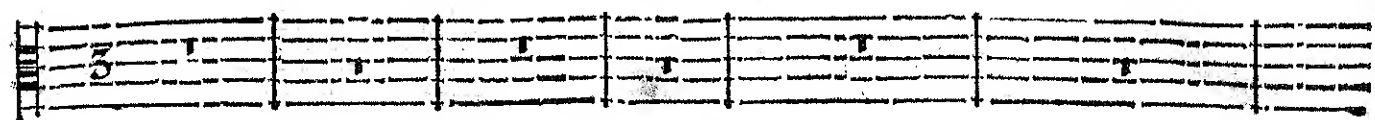


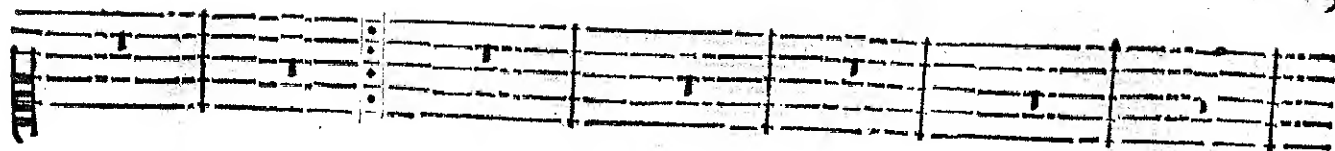
jour ?



BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.

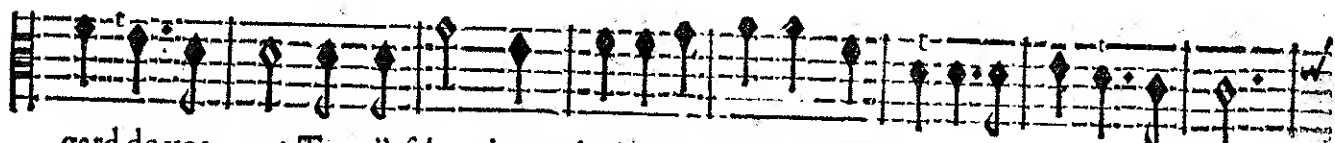
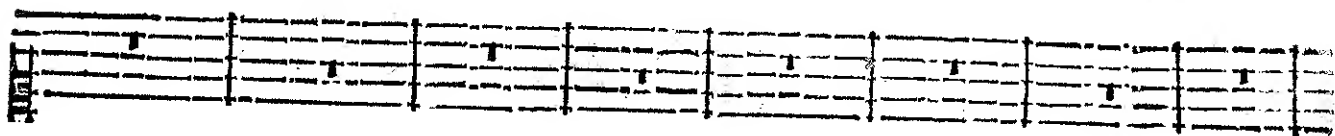




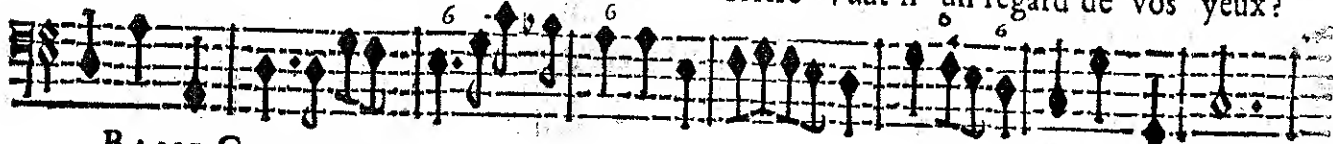
plus precieux ! cieux ! Tout l'Esclat dont brille la Gloire vaut-il un re-



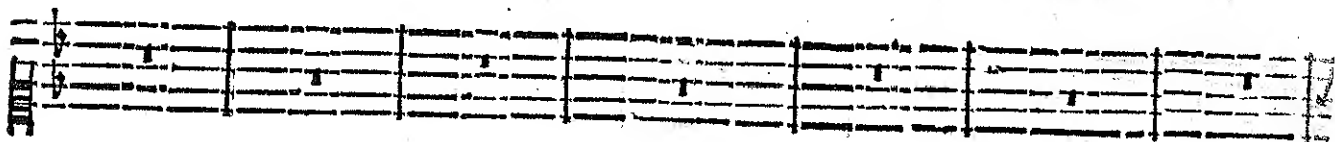
BASSE-CONTINUE.



gard de vos yeux ? Tout l'esclat dont brille la Gloire Vaut-il un regard de vos yeux ?



BASSE-CONTINUE.



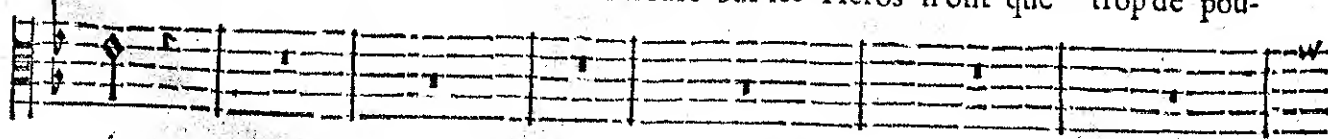
Est-il un bien si charmant & si rare Que celui dont l'Amour veut combler mon es-



BASSE-CONTINUE.



La severe Raïson & le Devoir barbare Sur les Heros n'ont que trop de pou-



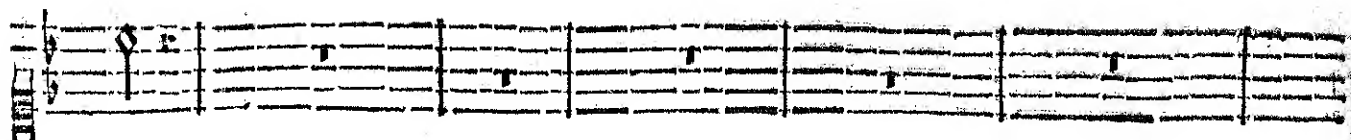
voir.



BASSE-CONTINUE.



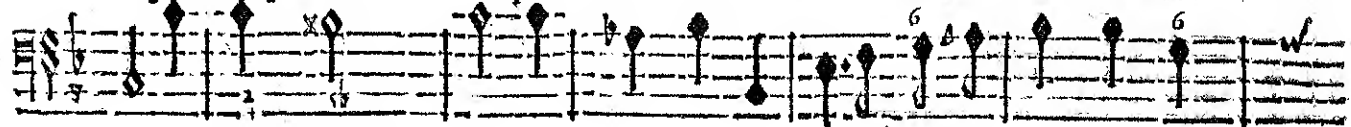
## ARMIDE TRAGÉDIE.



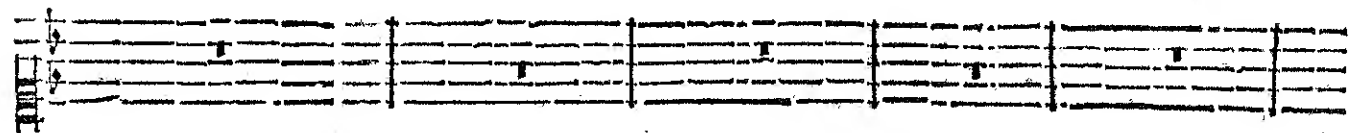
voir.



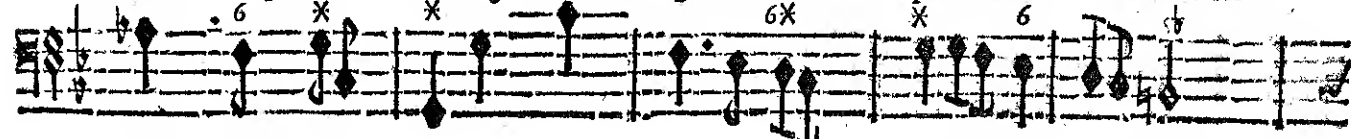
J'en suis plus amoureux plus la raison m'esclaire : Vous aimer, belle Ar.



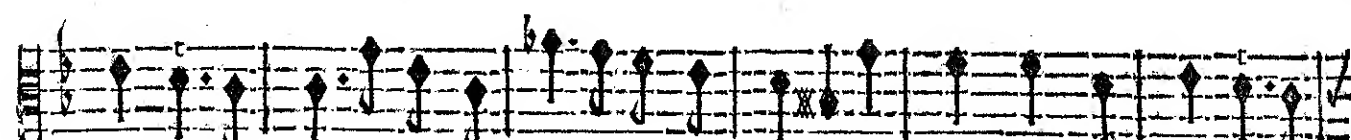
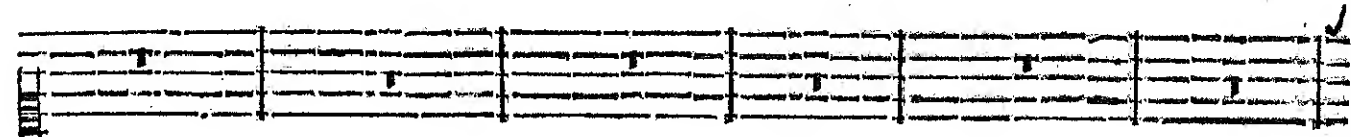
BASSE CONTINUE.



mide, est mon premier devoir, Je fais ma gloire de vous plaire, Et tout mon bon-



BASSE-CONTINUE.



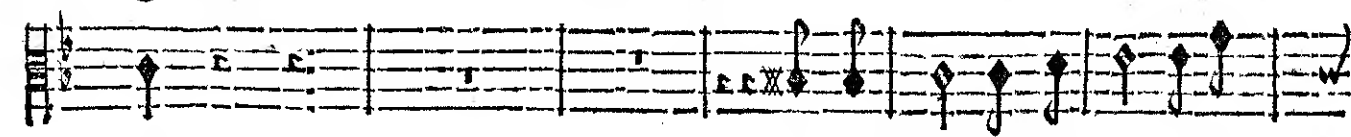
heur de vous voir. Je fais ma gloire de vous plaire, Et tout mon bonheur de vous



BASSE-CONTINUE.

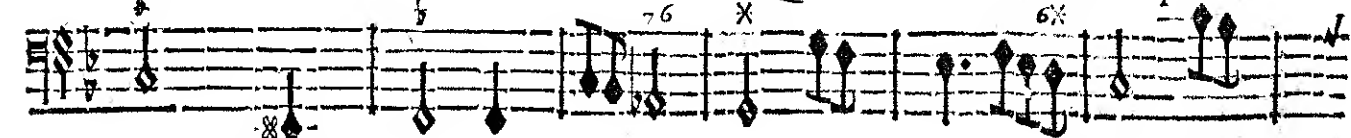


Que sous d'aimables loix mon ame est asservie !



voir.

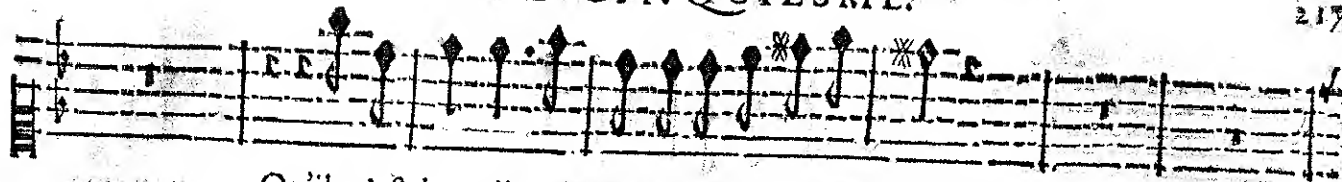
Qu'il m'est doux de vous voir parta-



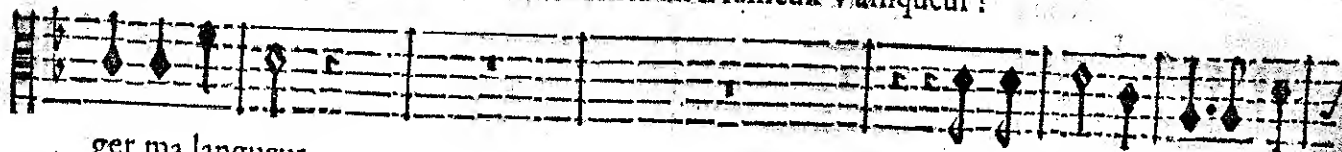
BASSE-CONTINUE.

# ACTE CINQUIESME.

217



Qu'il m'est doux d'enchaîner un si fameux Vainqueur !



ger ma langueur.

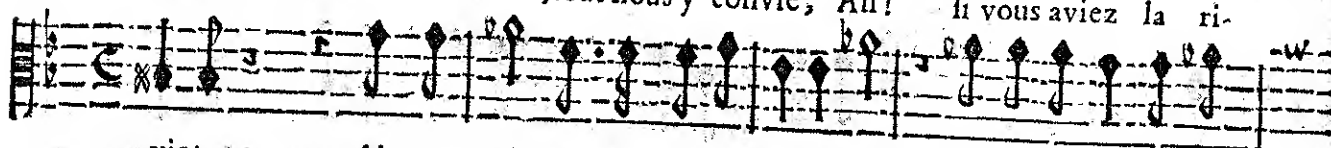
Que mes fers sont dignes d'en-



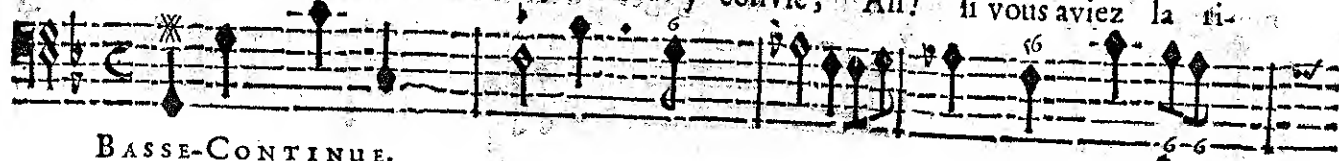
BASSE-CONTINUE.



Aimons-nous, Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



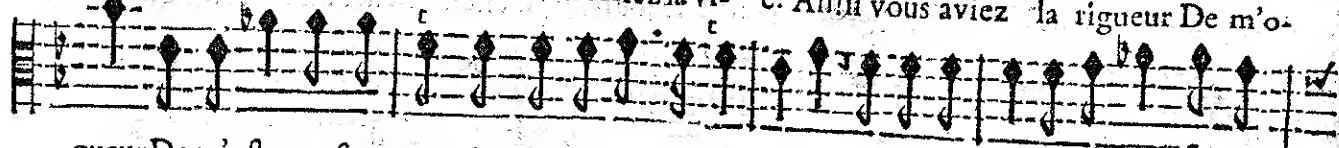
vie: Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



BASSE-CONTINUE.



gueur De m'oster vostre cœur Vous m'osteriez la vi- e. Ah! si vous aviez la rigueur De m'o-



gueur De m'oster vostre cœur Vous m'osteriez la vie. Ah! si vous aviez la rigueur De m'o-



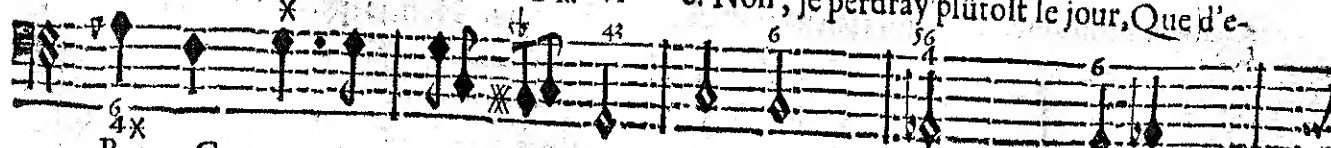
BASSE-CONTINUE.



ster vostre cœur Vous m'osteriez la vi- e.



ster vostre cœur Vous m'osteriez la vi- e. Non, je perdray plutôt le jour, Que d'e-



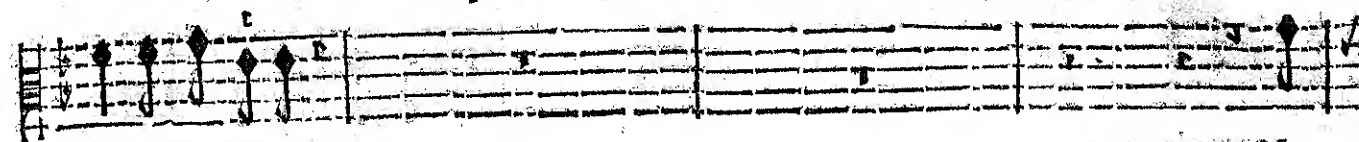
BASSE-CONTINUE.

Ee

## ARMIDE, TRAGÉDIE.



Non, rien ne peut changer mon ame. Non, non, rien ne peut chāger mon ame.

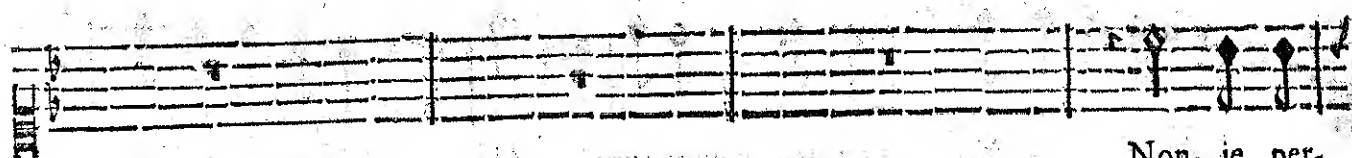


esteindre ma flāme.

Non,



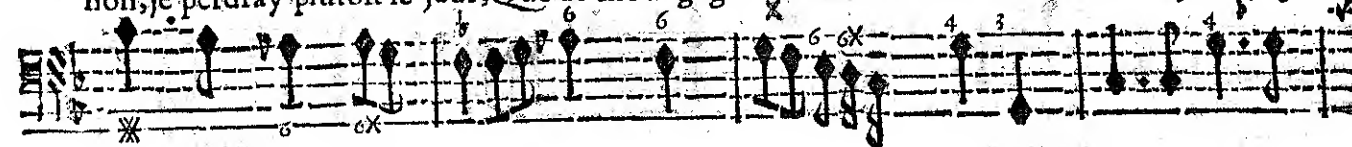
BASSE-CONTINUE.



Non, je per-



non, je perdray plutôt le jour, Que de me dégager d'un si charmant amour. Non, non, je per-



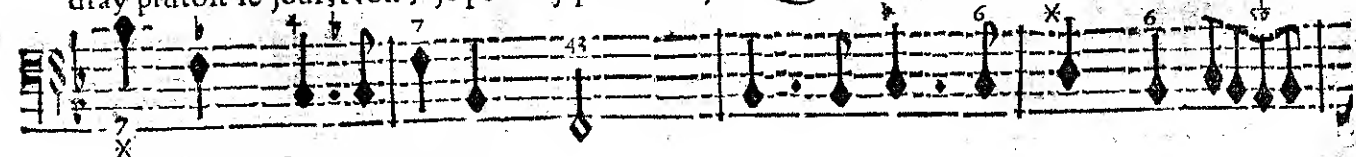
BASSE-CONTINUE.



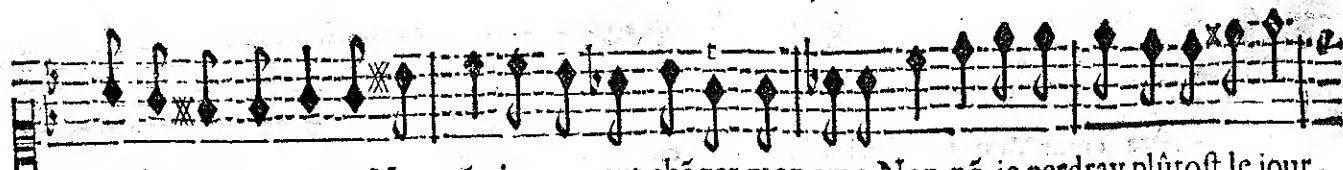
dray plutôt le jour, Non, nō, je perdray plutôt le jour Que d'esteindre ma flāme. Nō, non rien ne



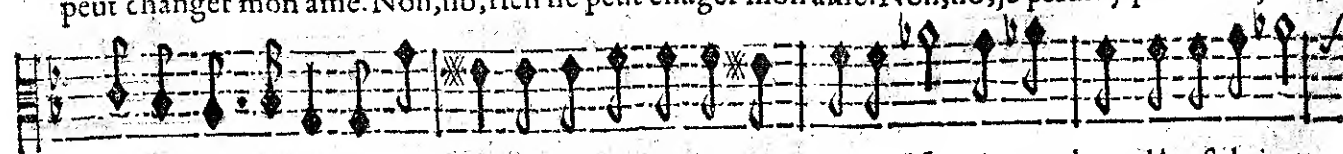
dray plutôt le jour, Non, je perdray plutôt le jour Que d'esteindre ma flāme, Nō, non rien ne



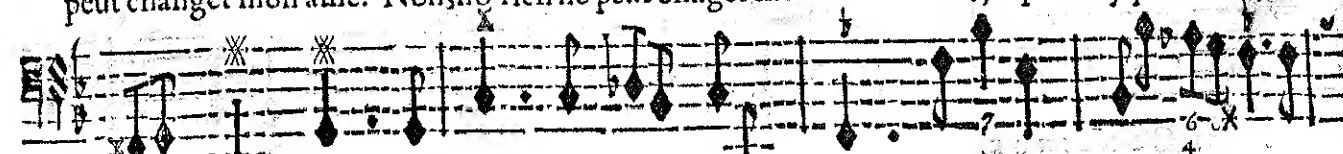
BASSE-CONTINUE.



peut changer mon ame. Non, nō, rien ne peut chāger mon ame. Non, nō, je perdray plutôt le jour,



peut changer mon ame. Non, nō rien ne peut chāger mon ame. Non, je perdray plutôt le jour,



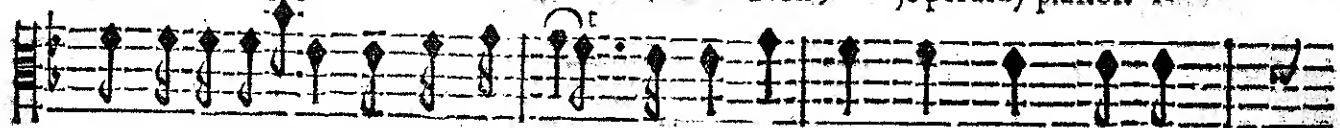
BASSE-CONTINUE.

# ACTE CINQUIESME.

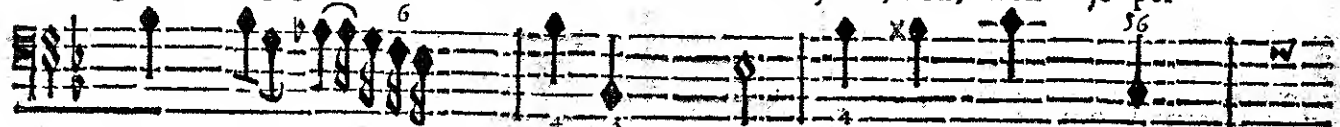
219



Que de me dégager d'un si charmant Amour. Non, je perdray plustost le



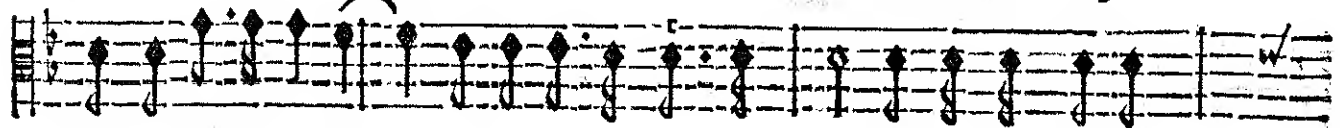
Que de me dégager d'un si charmant Amour. Non, non, non, non je per-



BASSE-CONTINUE.



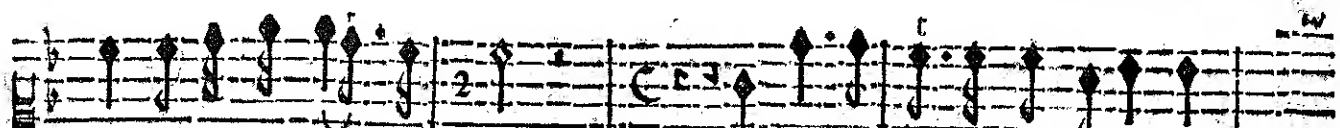
jour, Non, non, non, non je perdray plustost le jour, Que de me déga-



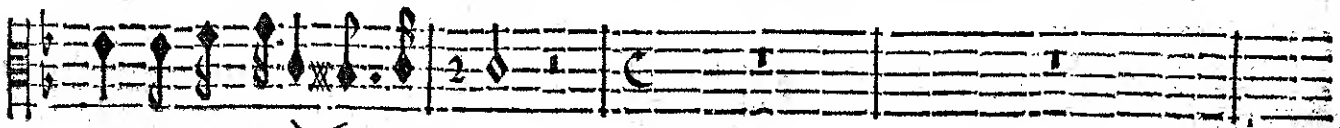
dray plustost le jour, Non je perdray plustost le jour, Que de me déga-



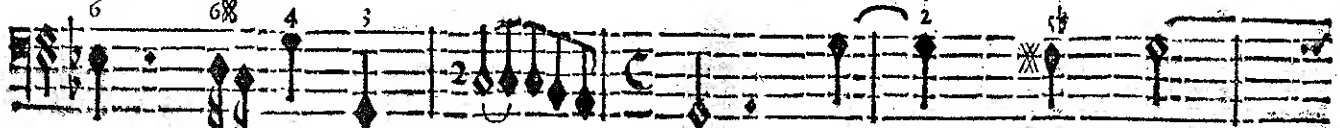
BASSE-CONTINUE.



ger d'un si charmant A- mour. Tesmoins de nostre amour extrême,



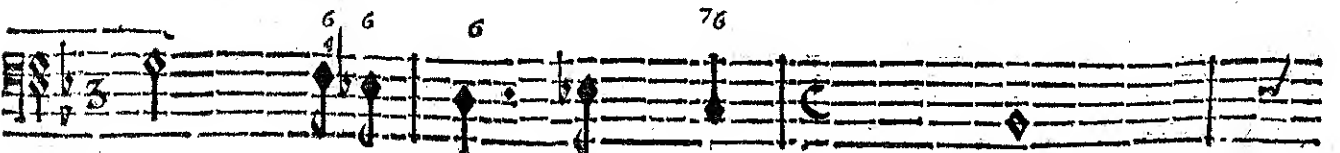
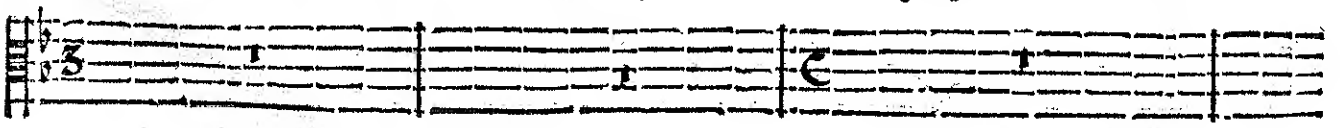
ger d'un si charmant Amour.



BASSE-CONTINUE.



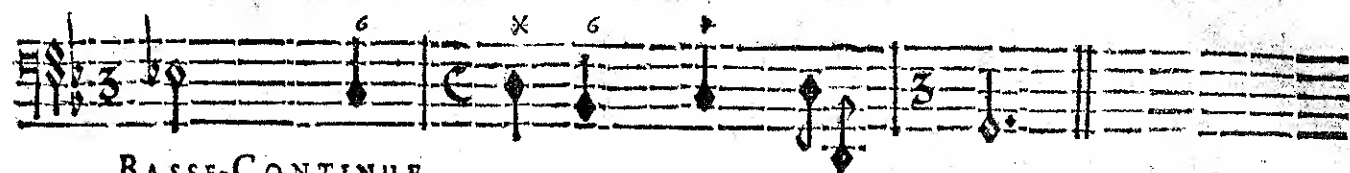
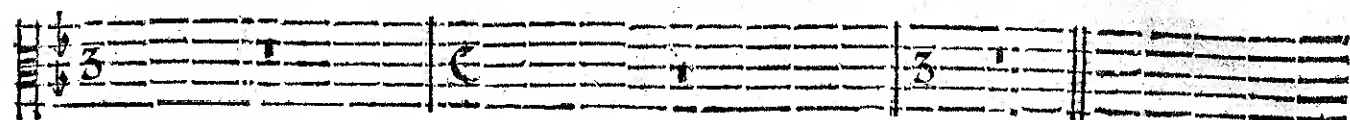
Vous, qui suivez mes loix dans ce séjour heu- reux Jusques à mon re-



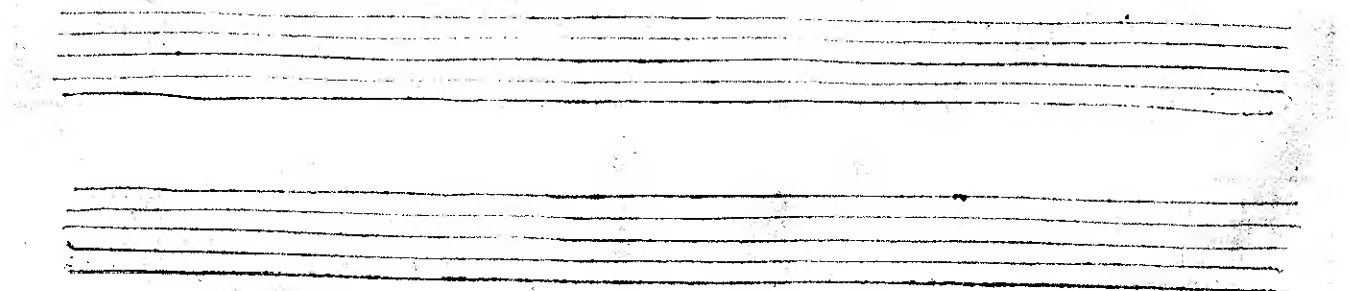
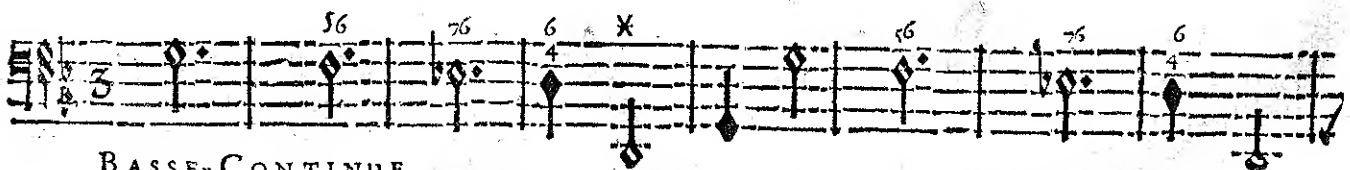
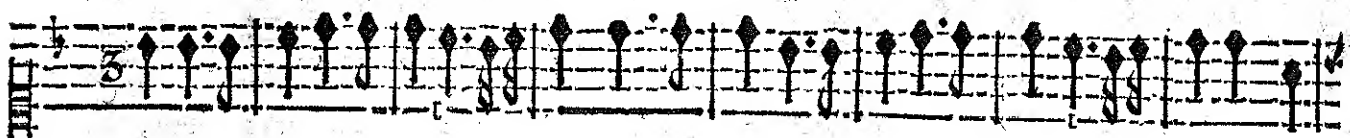
BASSE-CONTINUE.

Ee ij



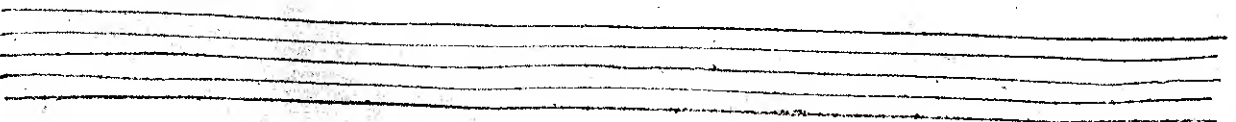
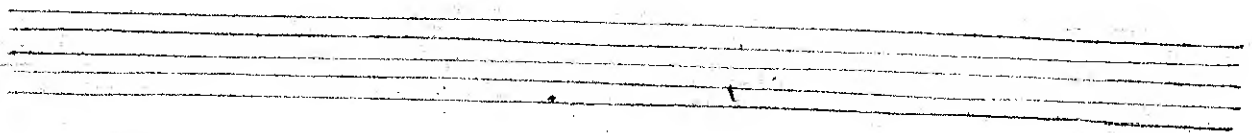


## PASSACAILLE.

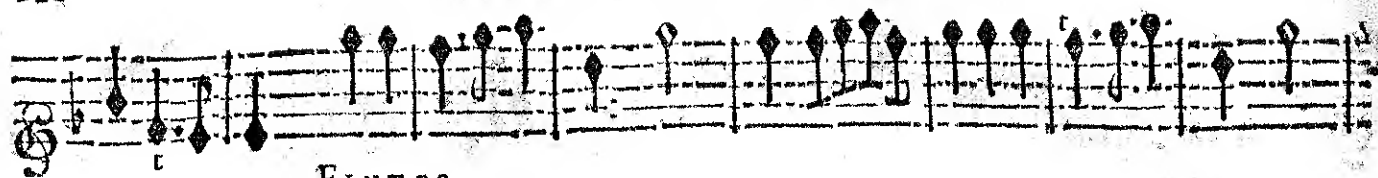


ACTE CINQUIESME.

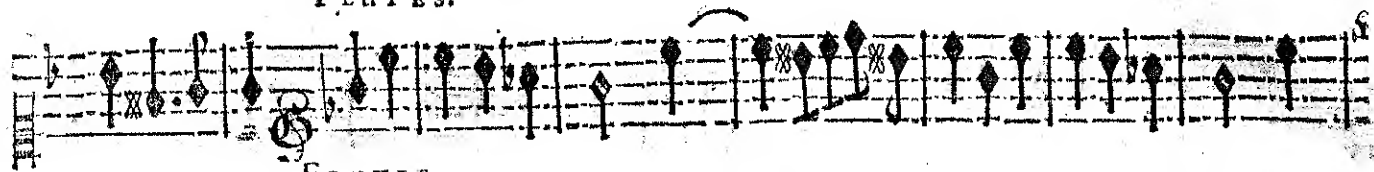
221



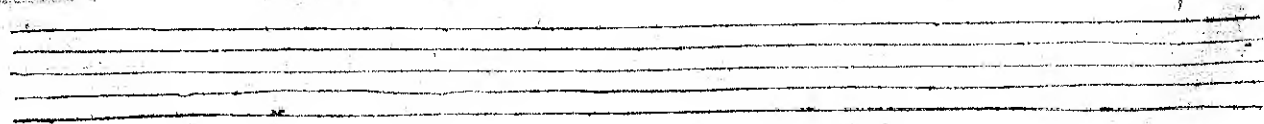
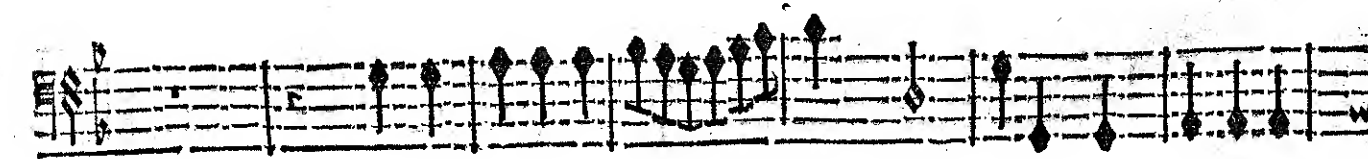
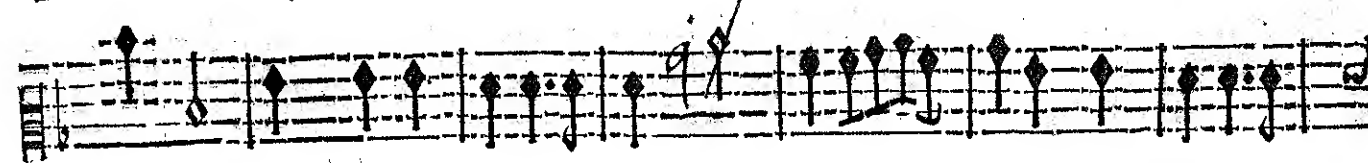
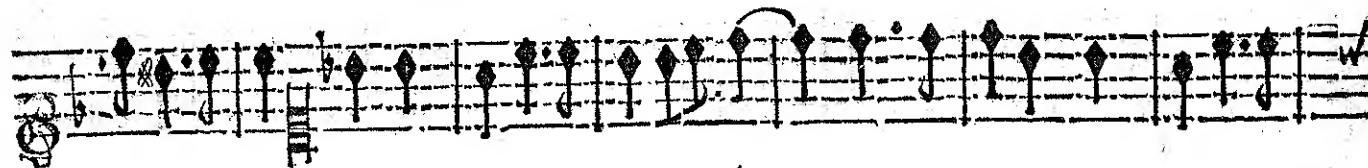
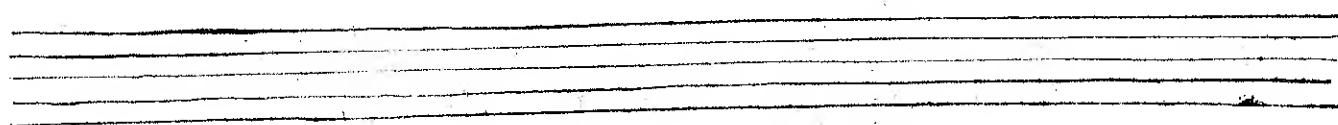
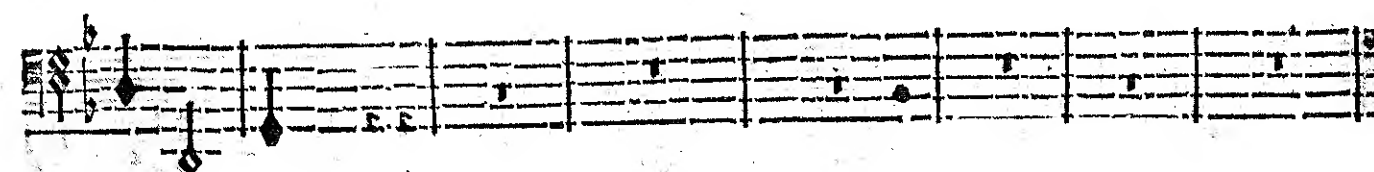
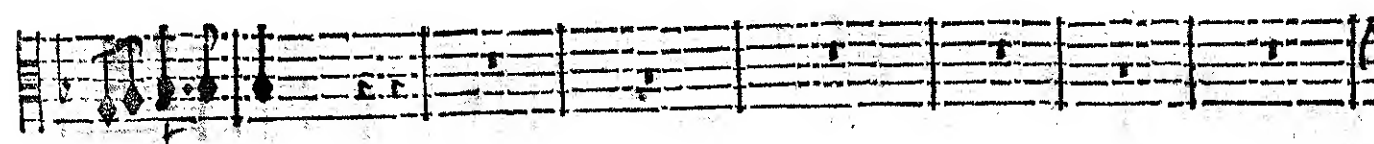
## ARMIDE, TRAGÉDIE.



FLUTES.

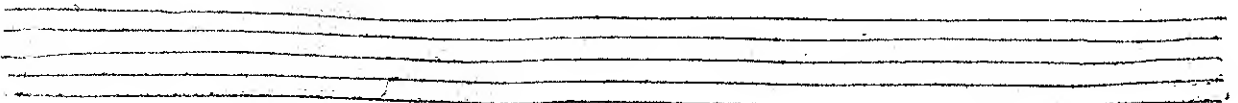
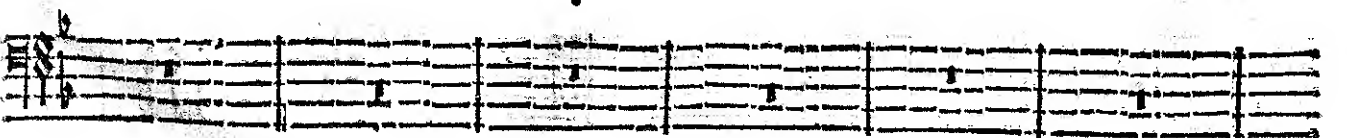
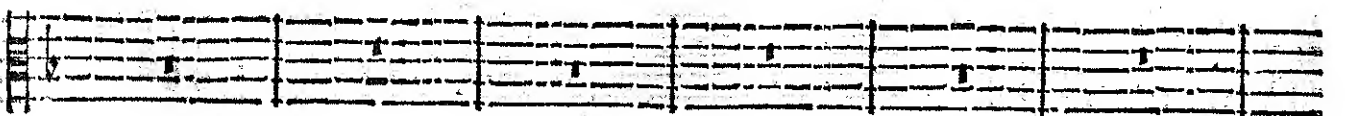
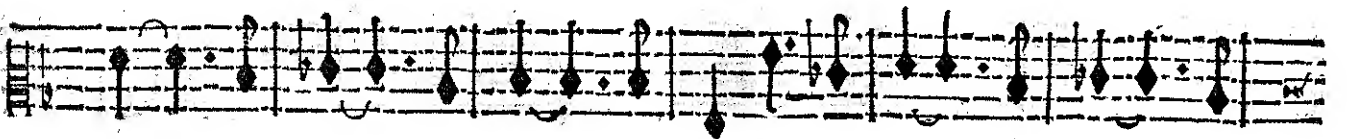
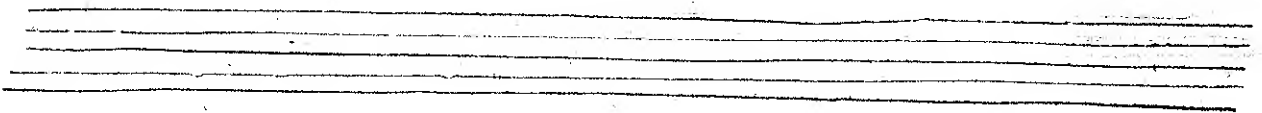
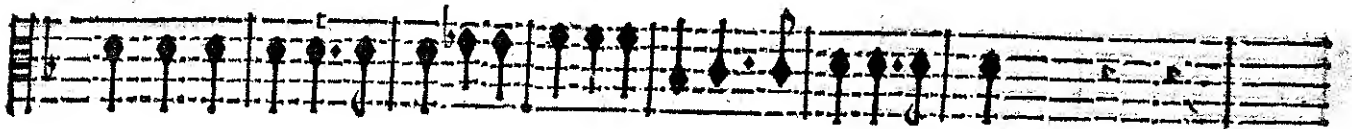
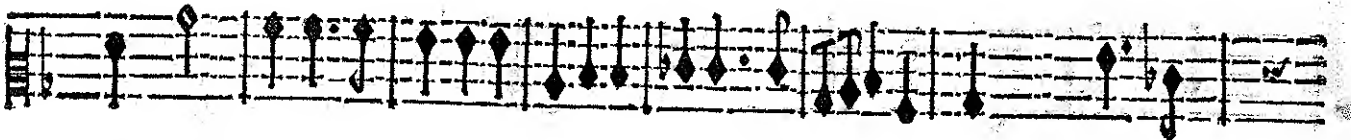
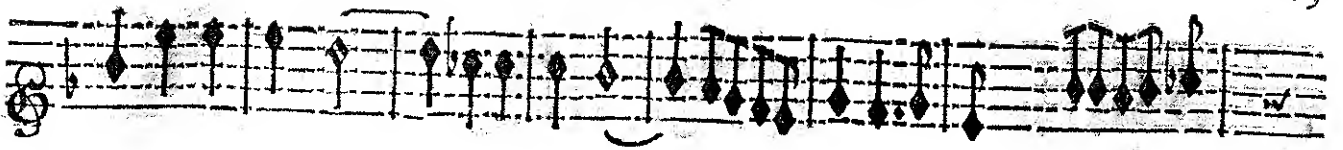


FLUTES.

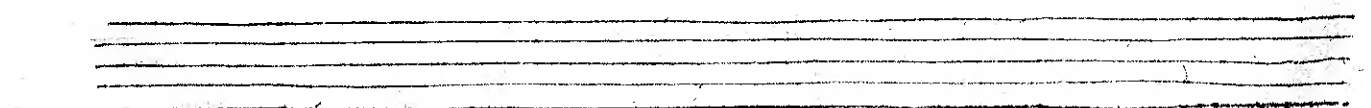
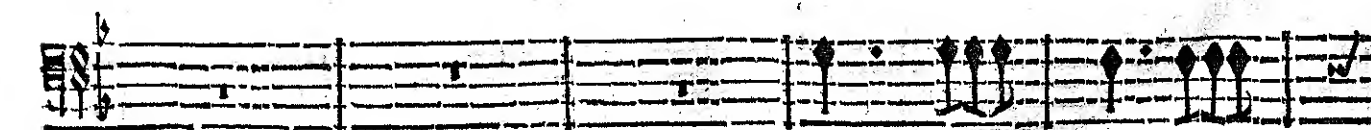
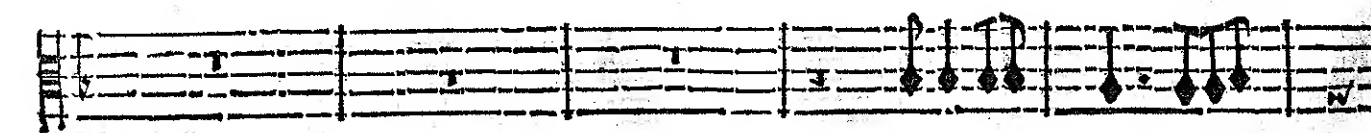
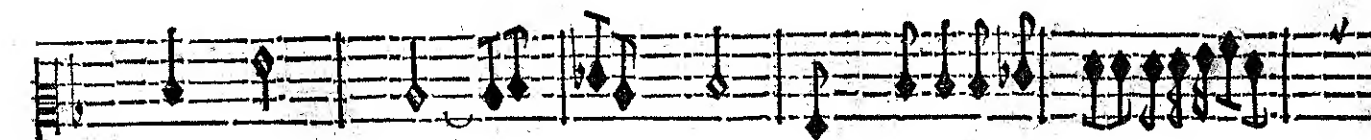
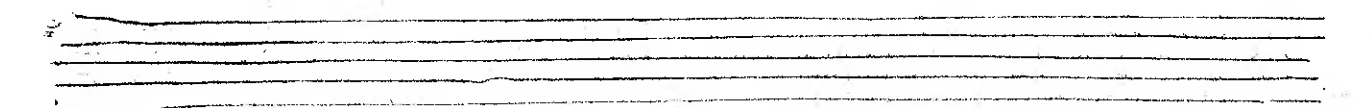
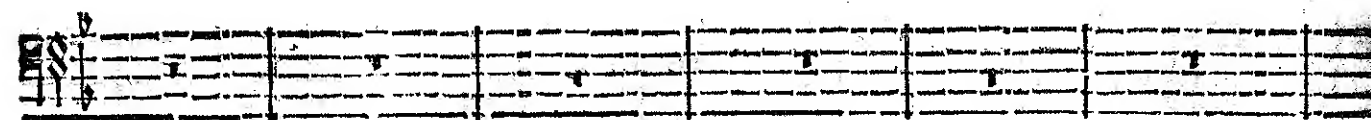
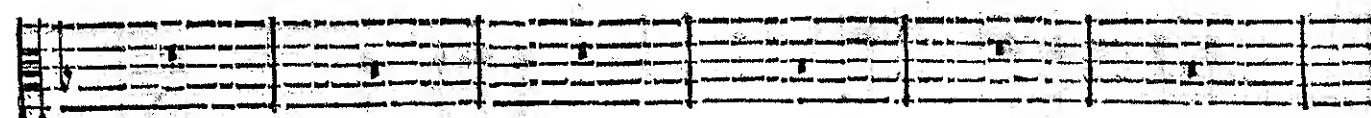
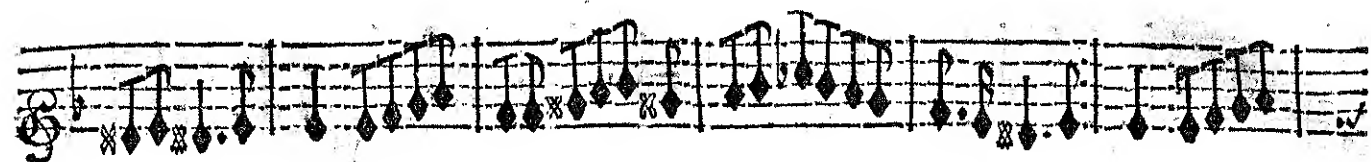


ACTE CINQUIESME

223

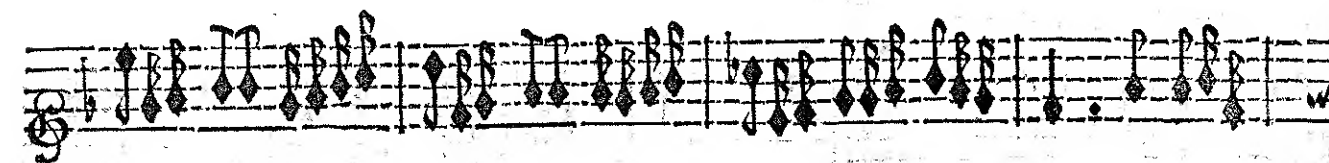
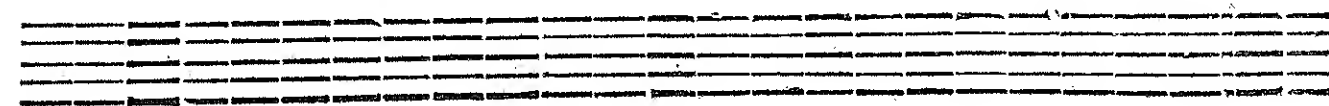
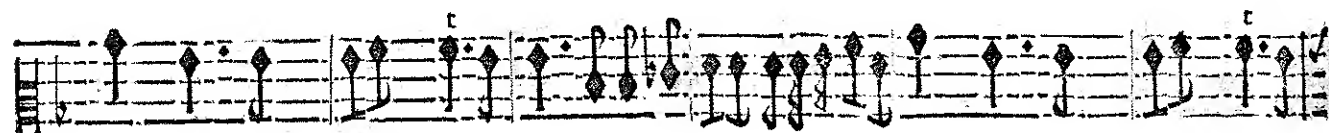






# ACTE CINQUIESME.

225

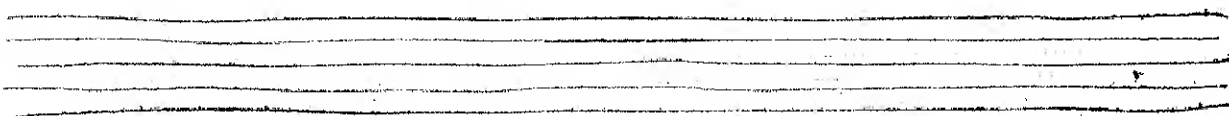
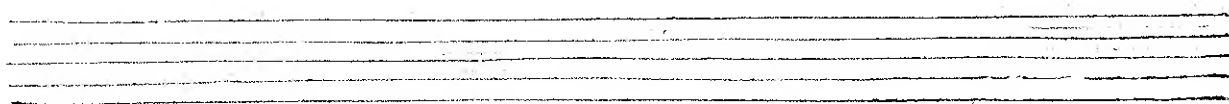


The first system of musical notation consists of five measures. The first measure is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The subsequent measures continue this melodic line, with some measures featuring a bass clef and a key signature change to two flats (B-flat and E-flat). The notation is dense with many accidentals and beamed notes.

A set of empty musical staves, consisting of two five-line staves, one for the treble clef and one for the bass clef.

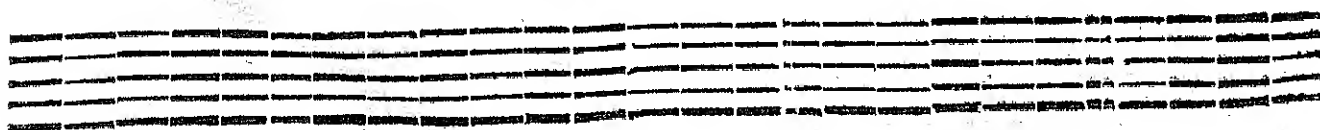
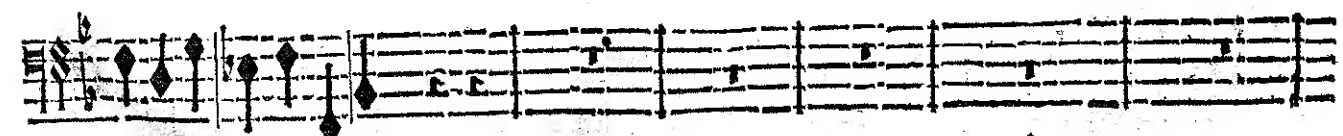
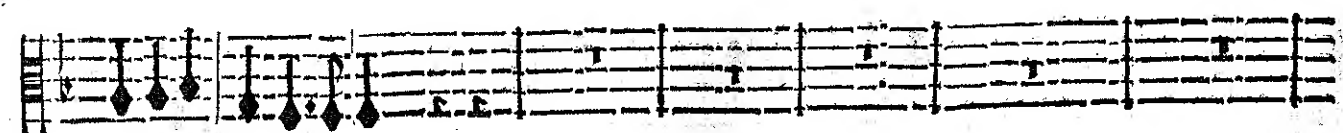
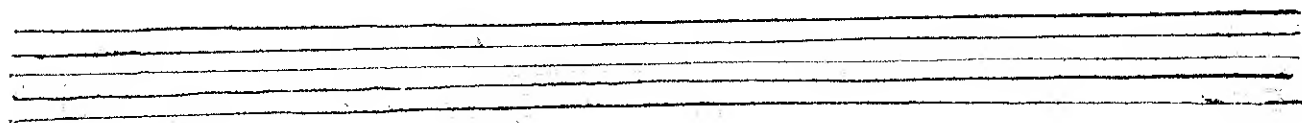
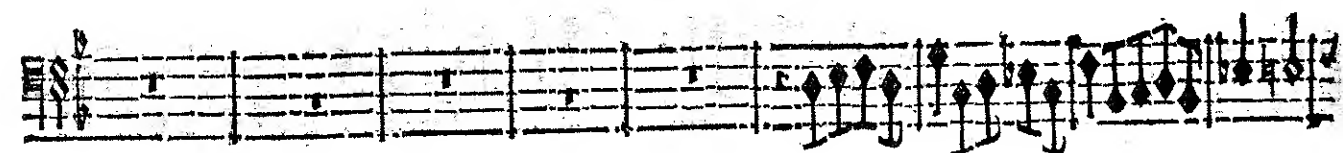
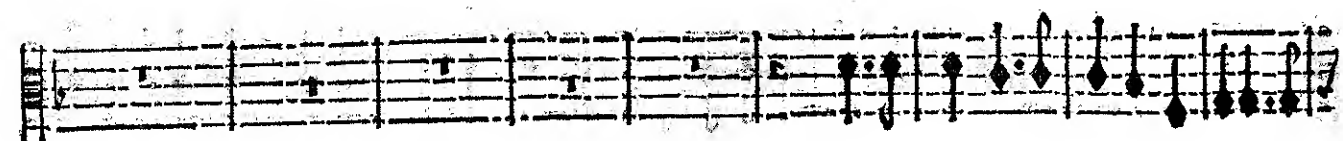
The second system of musical notation consists of five measures. The first measure is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The subsequent measures continue this melodic line, with some measures featuring a bass clef and a key signature change to two flats (B-flat and E-flat). The notation is dense with many accidentals and beamed notes.

A set of empty musical staves, consisting of two five-line staves, one for the treble clef and one for the bass clef.







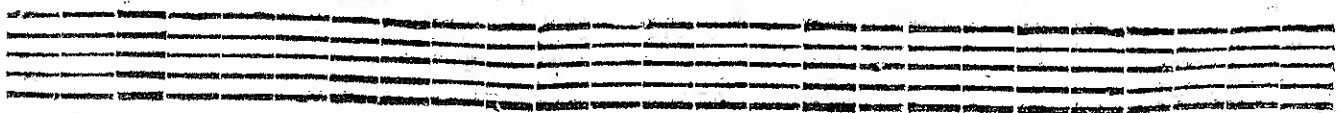
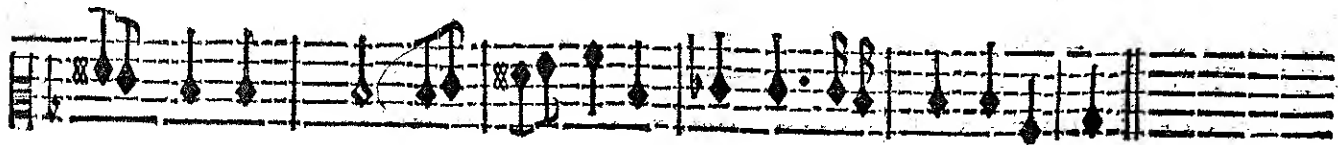
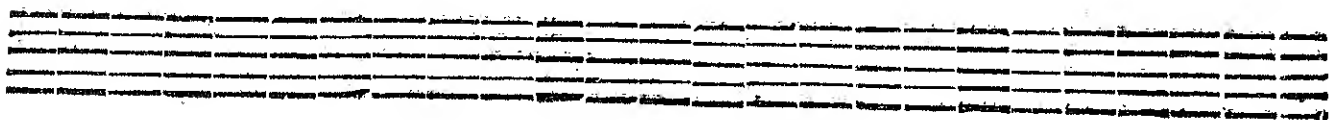
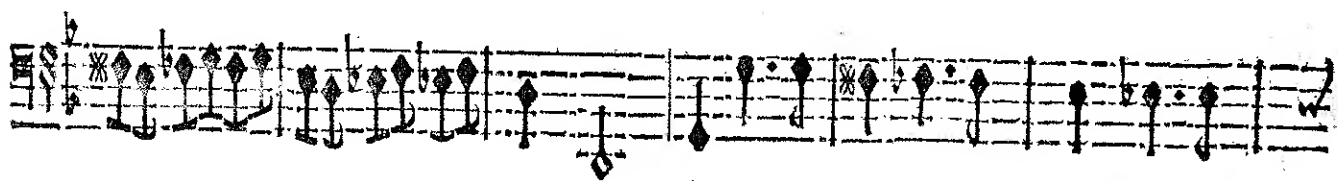
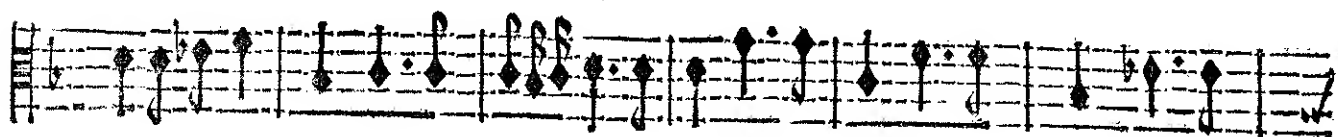
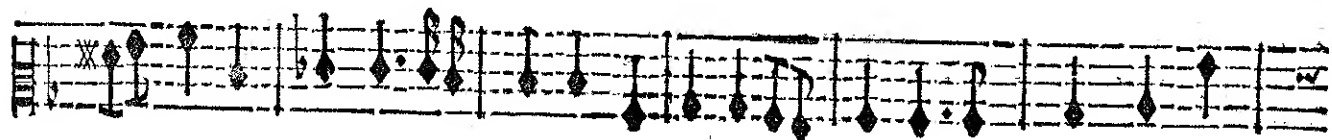
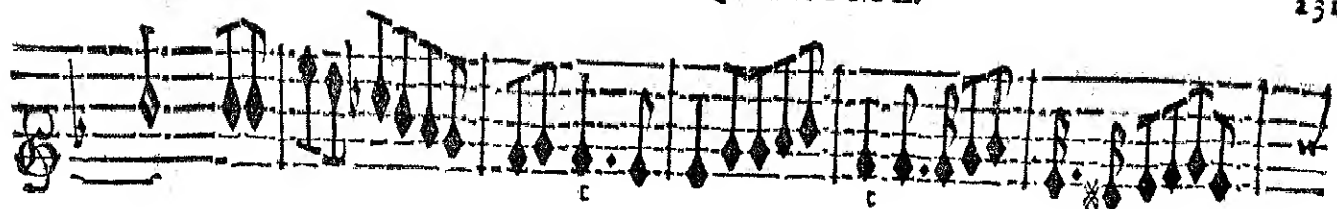


## ARMIDE TRAGÉDIE.



# ACTE CINQUIESME:

231





ARMIDE, TRAGÉDIE.  
UN AMANT FORTUNE.



Les plaisirs ont choisi pour azile Ce séjour agreable & tranquile; Que ces



BASSE-CONTINUE.



lieux sont charmants Pour les heureux Amants! Que ces lieux sont charmants Pour les



BASSE-CONTINUE.



heureux Amants!



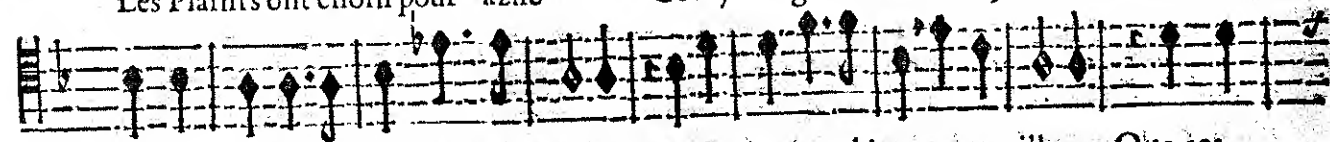
BASSE-CONTINUE.



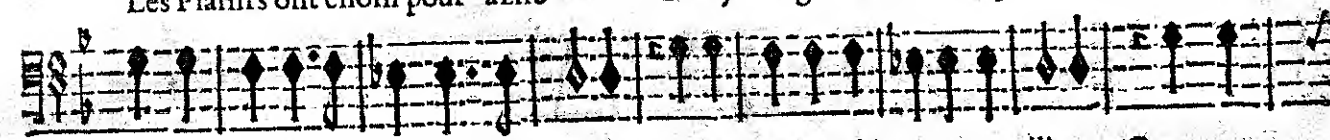
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



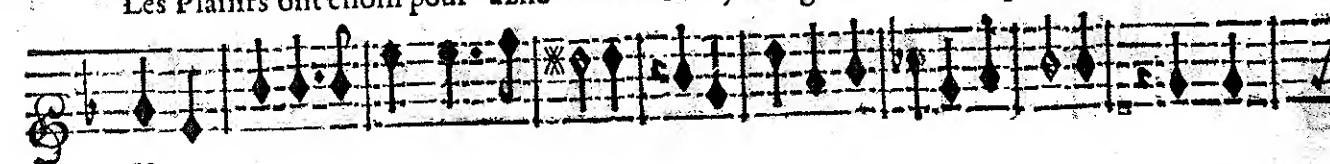
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



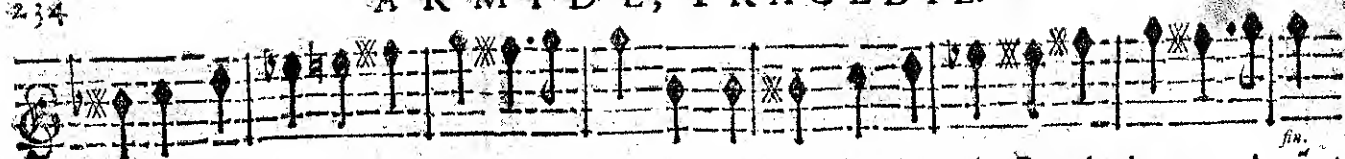
VIOLONS.



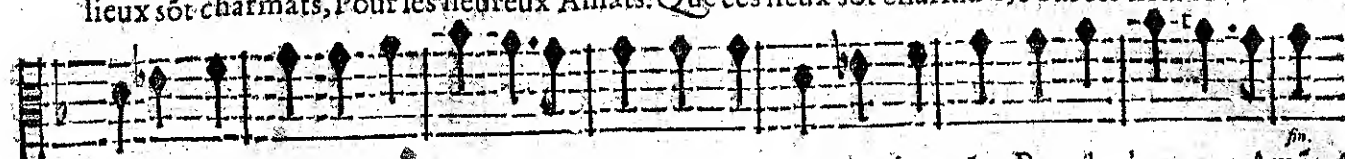
BASSE-CONTINUE.



## ARMIDE, TRAGÉDIE.



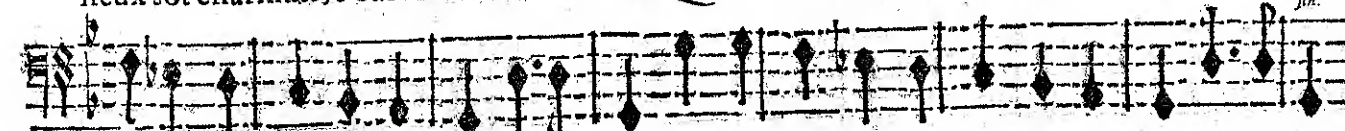
lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!



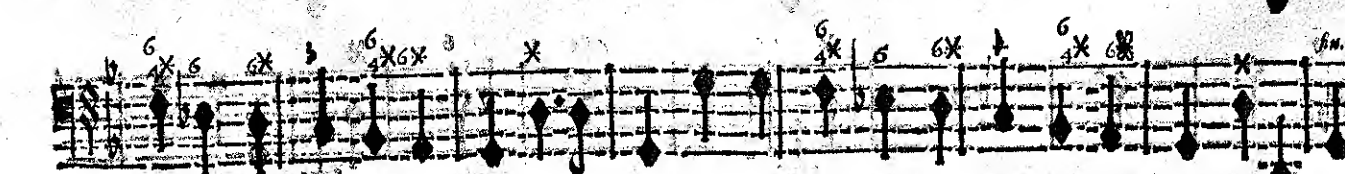
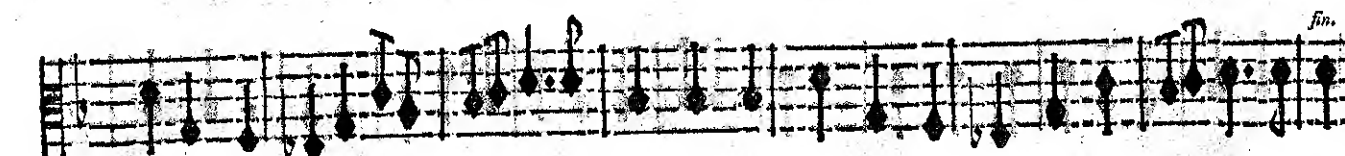
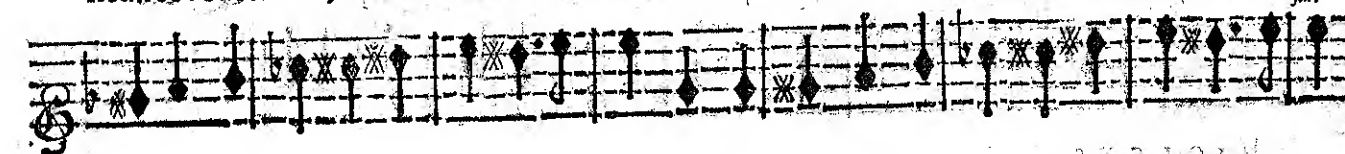
lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!



lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

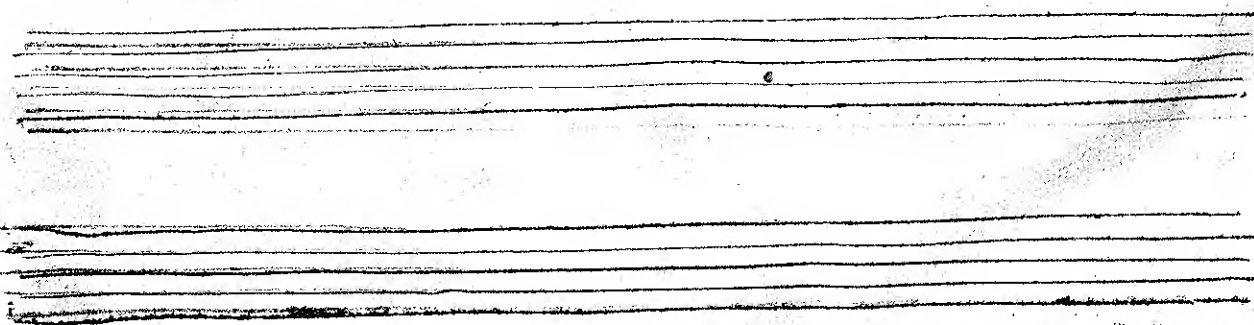


lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!



BASS-CONTINUE.

ARMIDE, TRAGÉDIE.



# ACTE CINQUIESME!

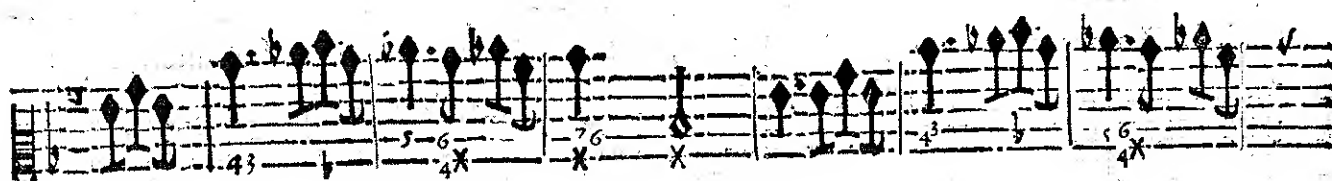
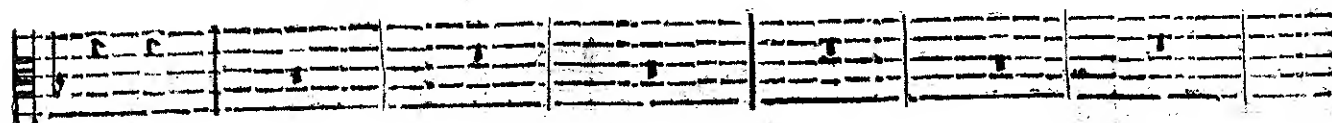
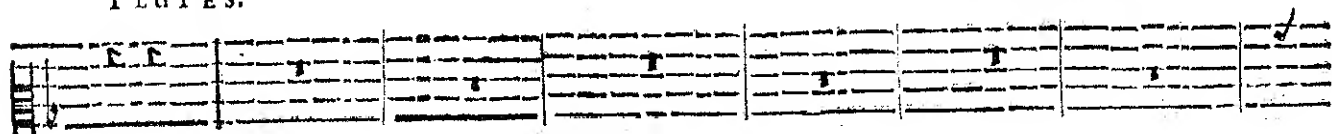
235



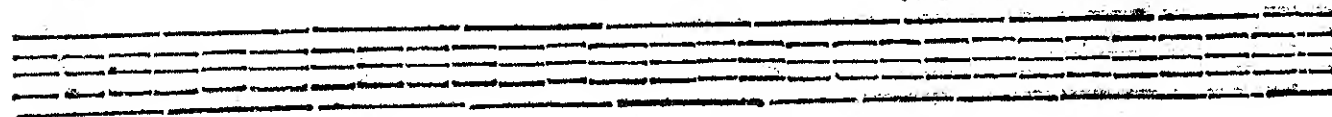
FLUTES.



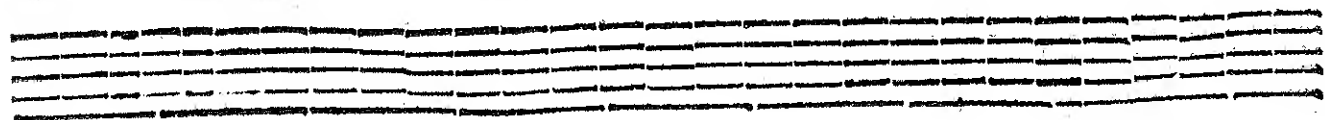
FLUTES.



BASSE-CONTINUE.



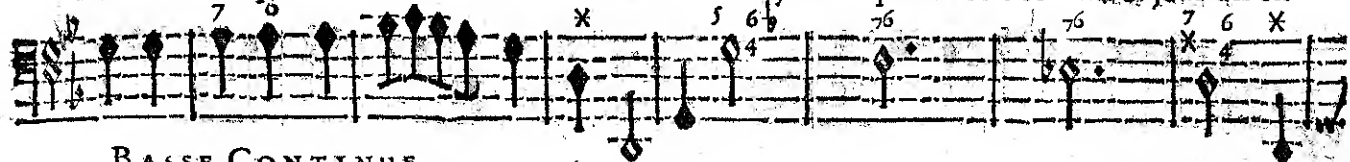
BASSE-CONTINUE.







C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



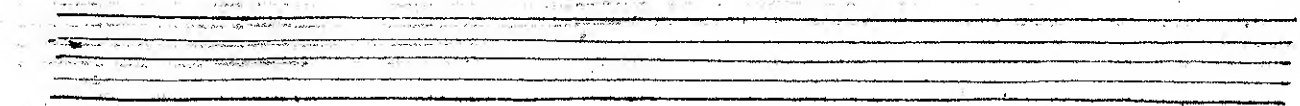
BASSE-CONTINUE.



tend. Si l'amour ne causoit que des peines, Les oyseaux amoureux ne chanteroient pas



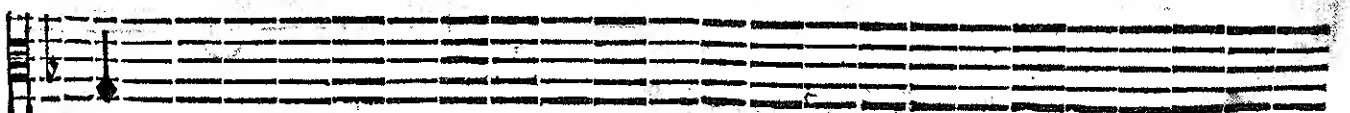
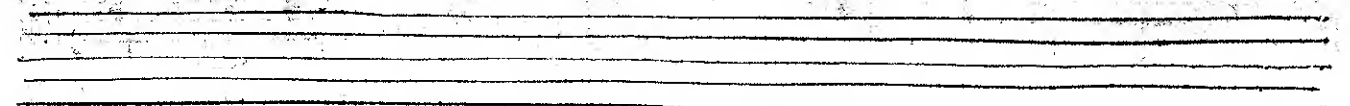
BASSE-CONTINUE.



tant. Si l'amour ne causoit que des peines, Les oyseaux amoureux ne chanteroient pas



BASSE-CONTINUE.



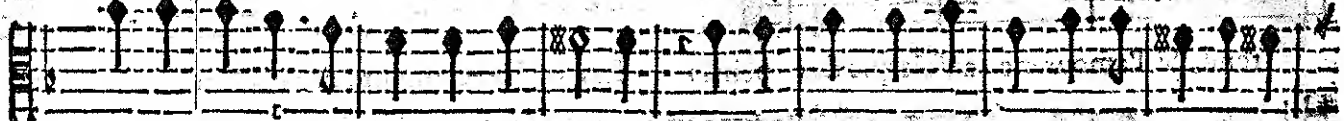
tant.



CHOEUR.



C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



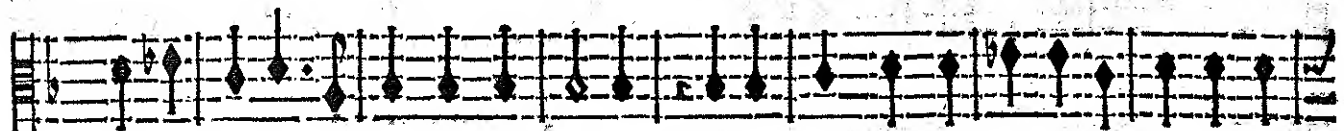
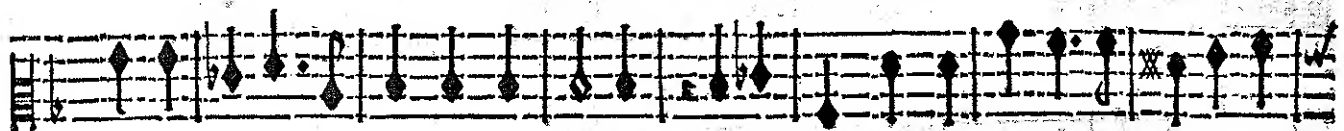
C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



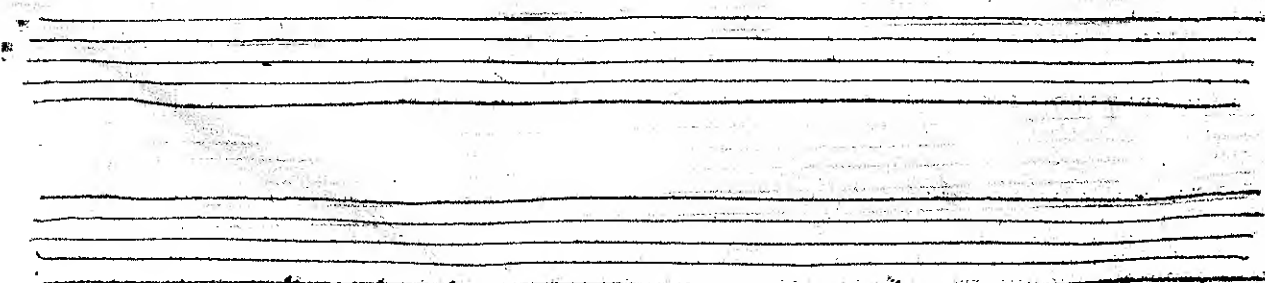
C'est l'amour qui retient dans les chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



VIOLONS.

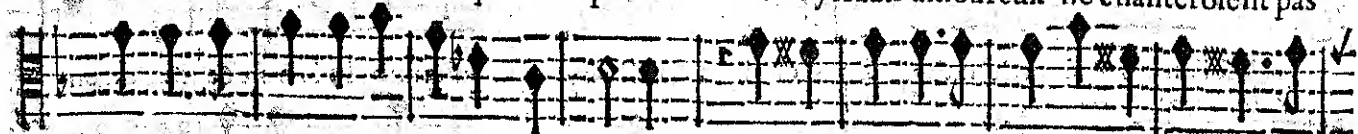


BASSE-CONTINUE.

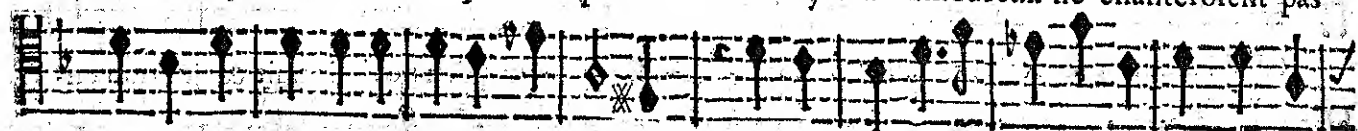




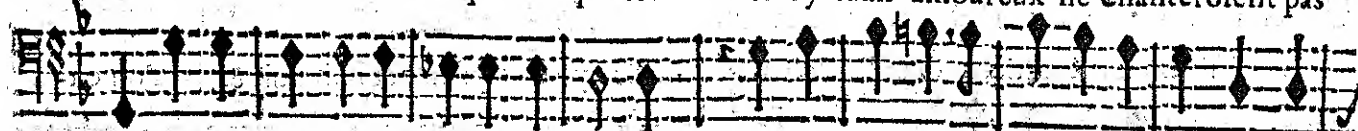
tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



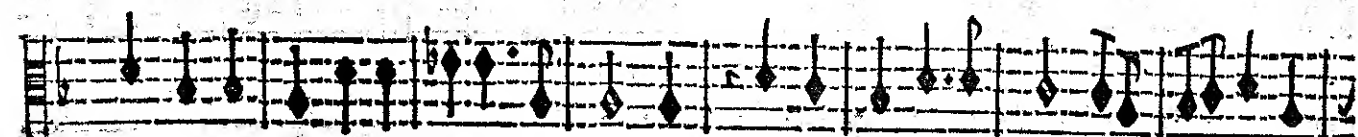
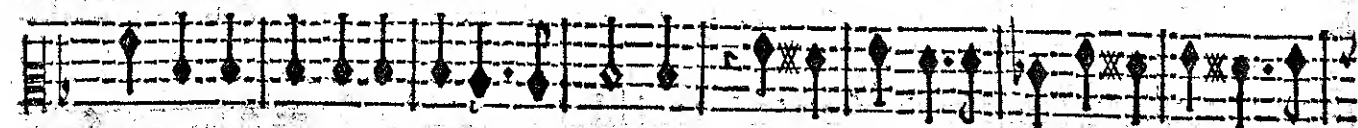
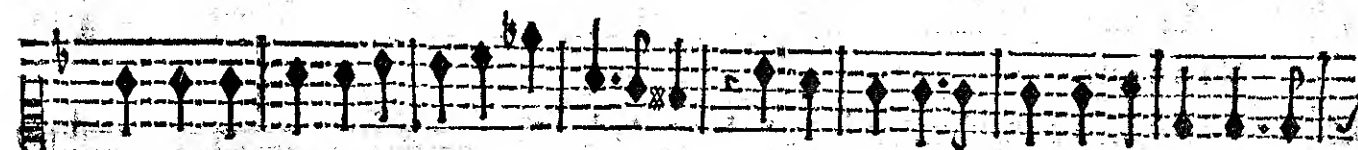
tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



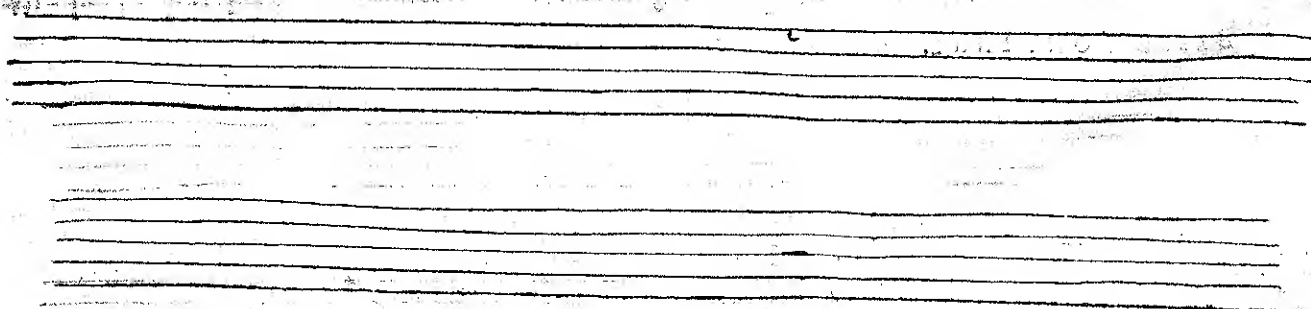
tend. Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



BASSE CONTINUE.



339

tant. Si l'amour ne cauoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.

tant. Si l'amour ne caufoit que des peines, Les oyfeaux amoureux ne chanteroient pas tant.

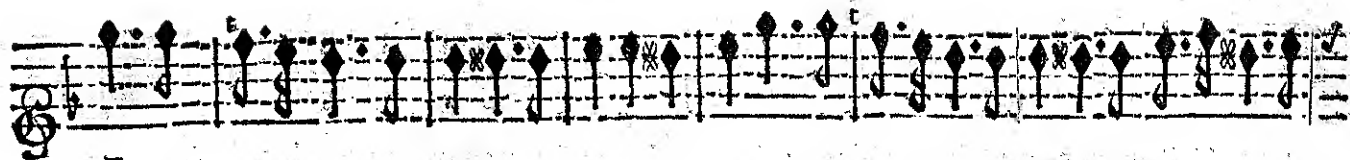
tant. Si l'amour ne cauoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.

tant. Si l'amour ne causeroit que des peines, Les oyseaux amoureux ne chanteroient pas tant.

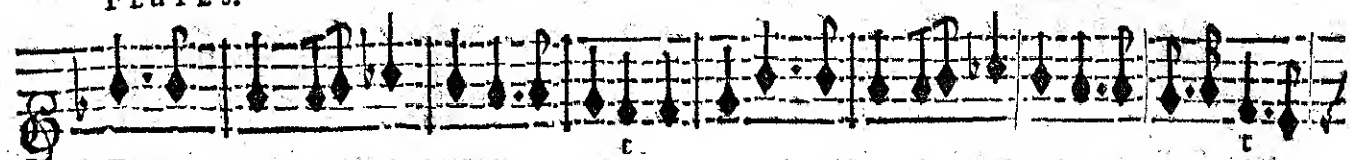
**BASSE-CONTINUE.**



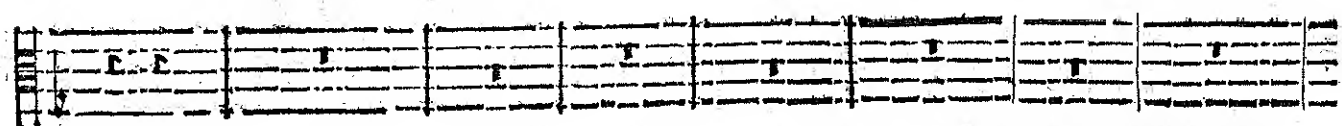
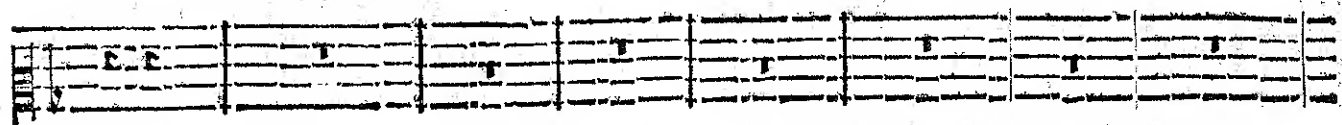
## ARMIDE, TRAGEDIE.



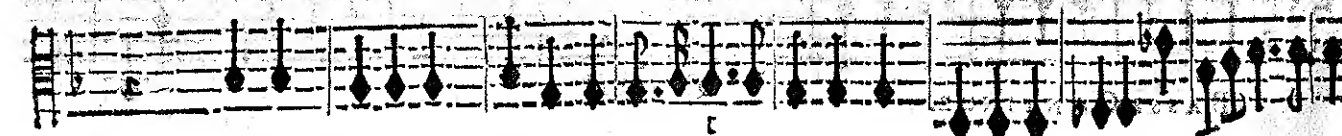
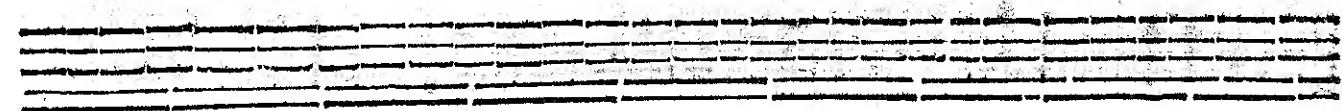
FLUTES.



FLUTES.



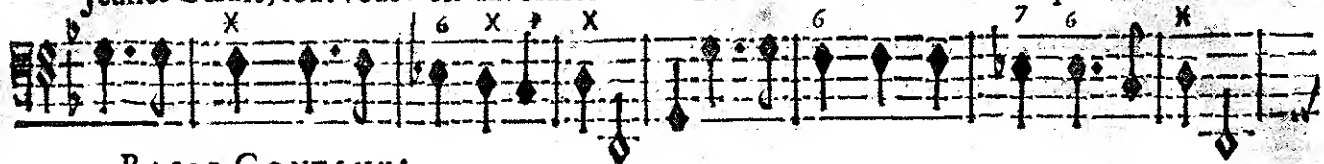
BASSE-CONTINUE.



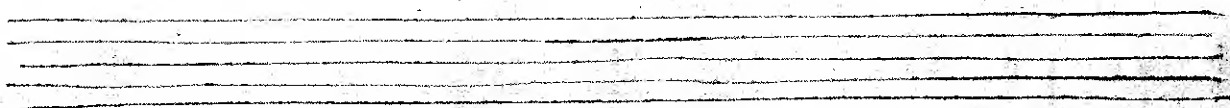
BASSE-CONTINUE.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



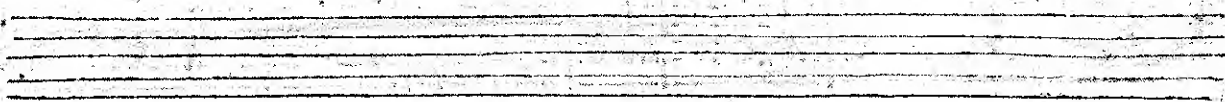
BASSE-CONTINUE.



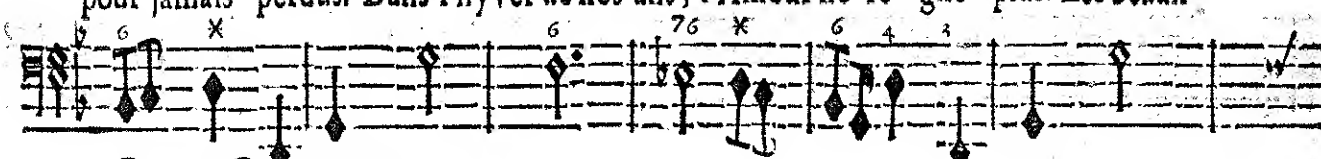
Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux jours que l'on perd font



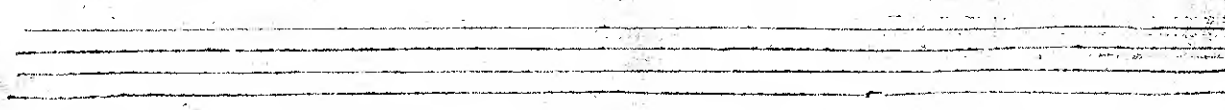
BASSE-CONTINUE.



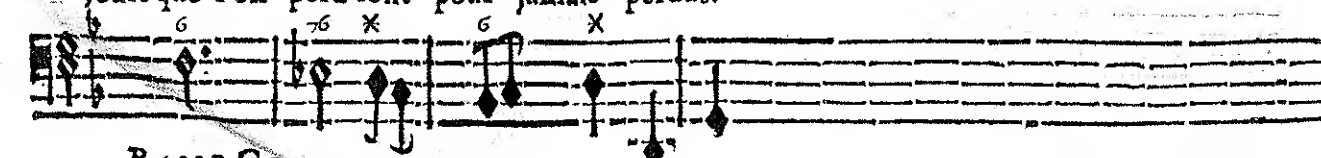
pour jamais perdus. Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux



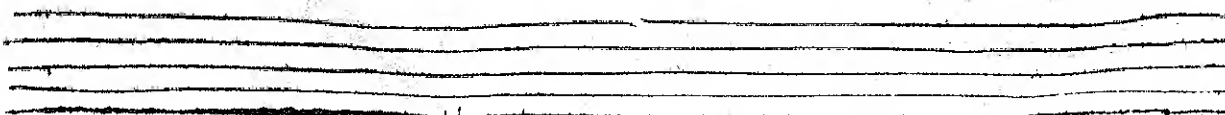
BASSE-CONTINUE.



jours que l'on perd font pour jamais perdus.



BASSE-CONTINUE.



## ARMIDE, TRAGÉDIE.

## CHOEUR.



Jeunes Cœurs, tout vous est favorable.

Profitez d'un bonheur peu durable.



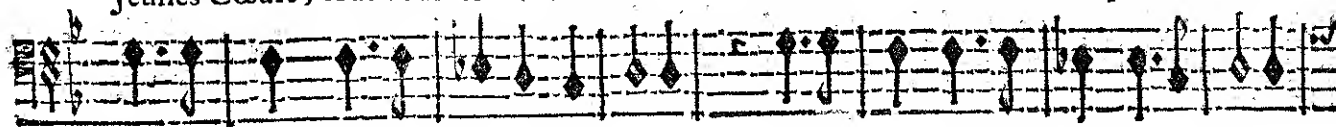
Jeunes Cœurs, tout vous est favorable.

Profitez d'un bonheur peu durable.



Jeunes Cœurs, tout vous est favorable.

Profitez d'un bonheur peu durable.

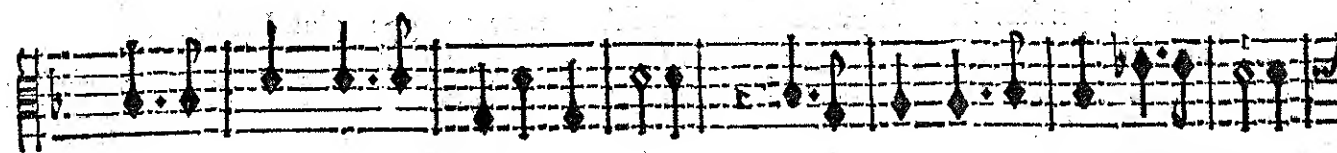
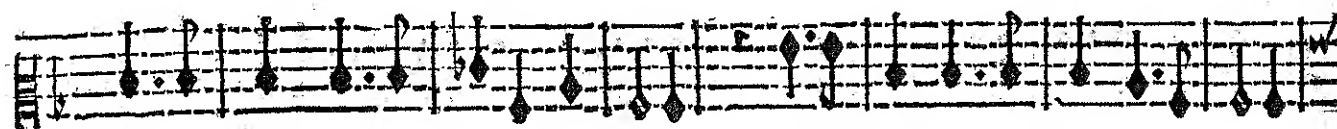


Jeunes Cœurs, tout vous est favorable.

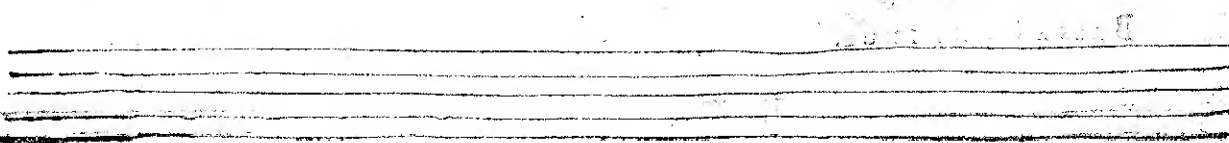
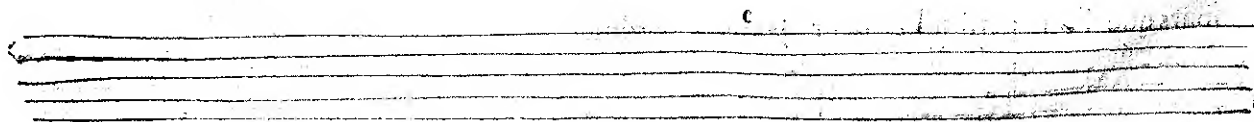
Profitez d'un bonheur peu durable.



## VIOLONS.

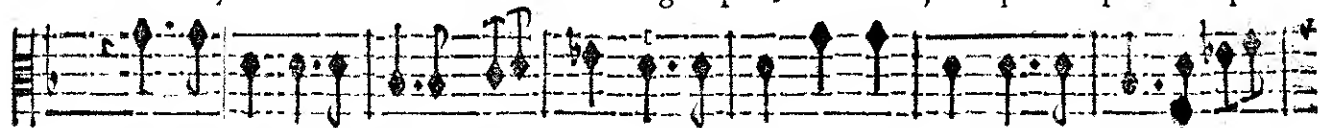


## BASSE-CONTINUE.

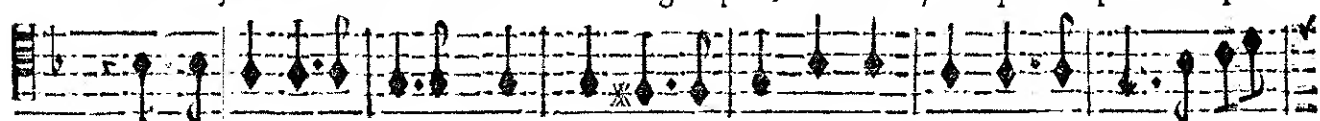




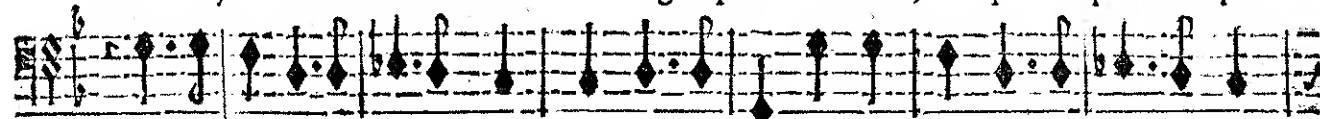
Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour



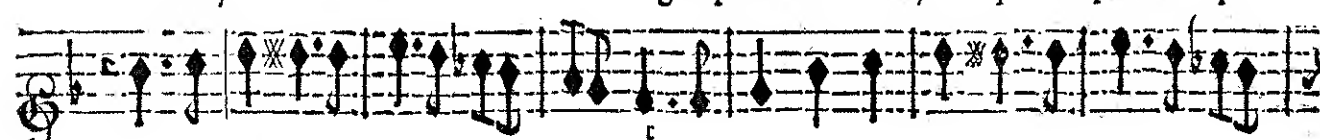
Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour



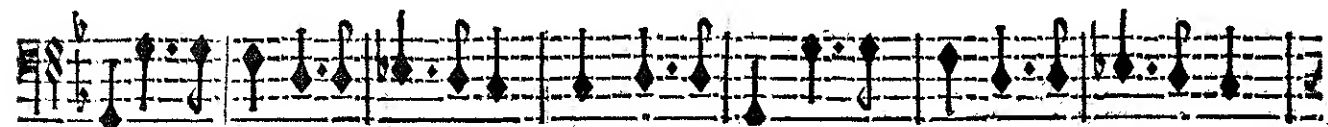
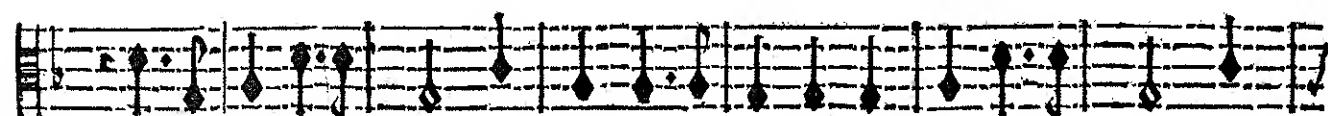
Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour



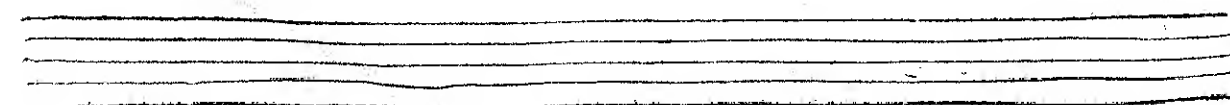
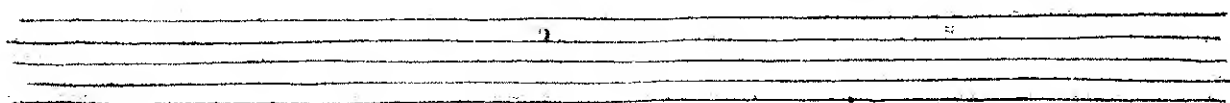
Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour



V I O L O N S.



BASSE-CONTINUE.





244

ne regne plus Les beaux jours que l'on

ja- mais per- dus. Dans l'hiver de no- tan- taine



re- çons plus. Les beaux jours que l'on

jamais perdus. Dans l'hiver de nos ans l'amour ne s'égare point.

1. Les beaux jours que l'on

jamais perdus. Dans l'hiver de nos ans l'amour ne regne plus,

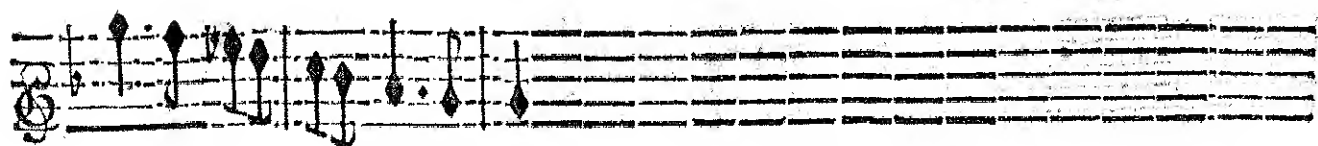
jamais perdus. Dans l'hiver de nos ans l'amour ne regne plus, Les beaux jours

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of several measures, each containing various note values including eighth, quarter, and half notes, as well as rests. The ink is dark and the handwriting is somewhat stylized, typical of 18th or 19th-century manuscript notation.

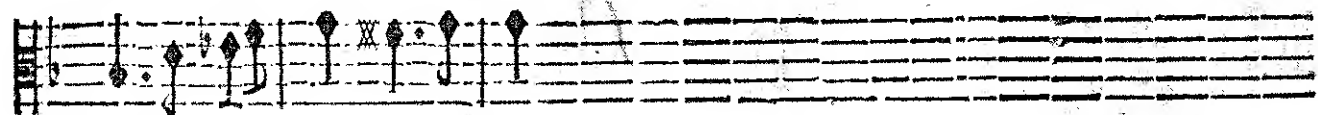
A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes of varying durations, including eighth and sixteenth notes, and rests. The ink is dark and the paper shows signs of age and wear.

BASSE CONTINUE.

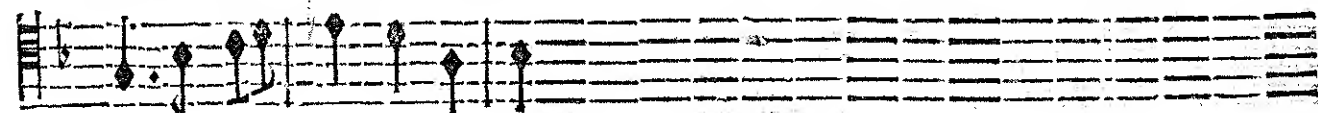
ДЛЯ ПЕРИОДА



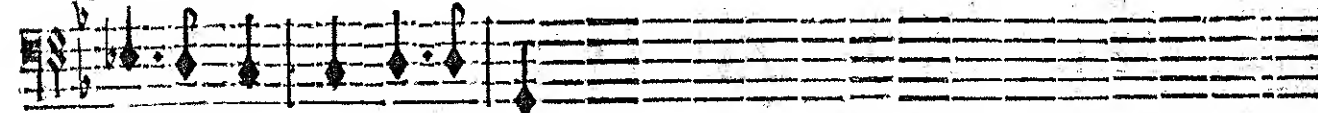
perd font pour ja- mais perdus.



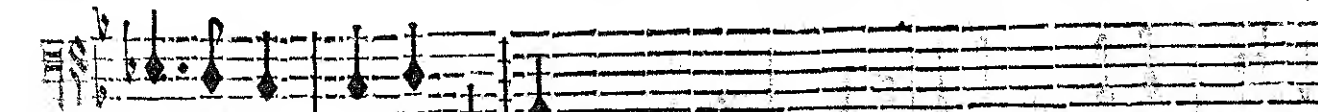
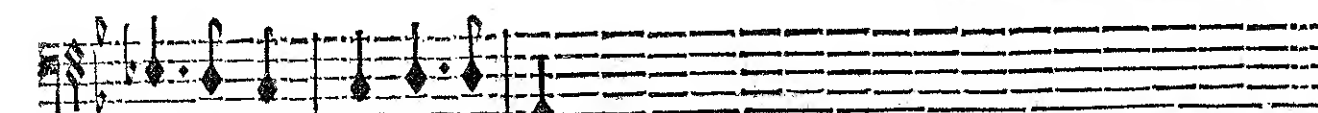
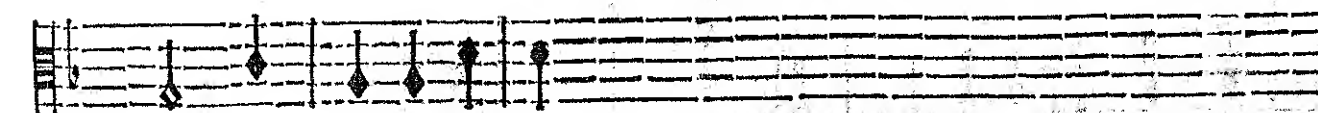
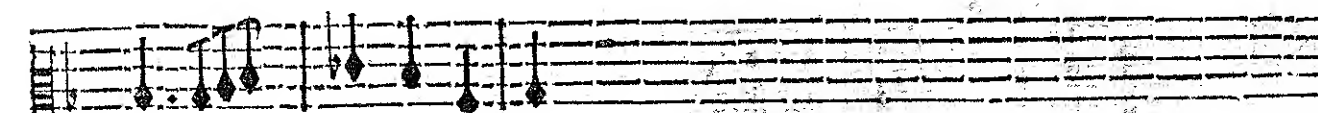
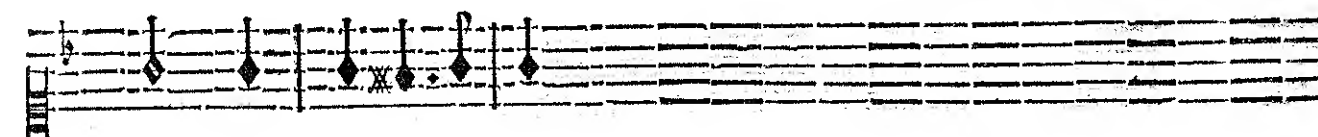
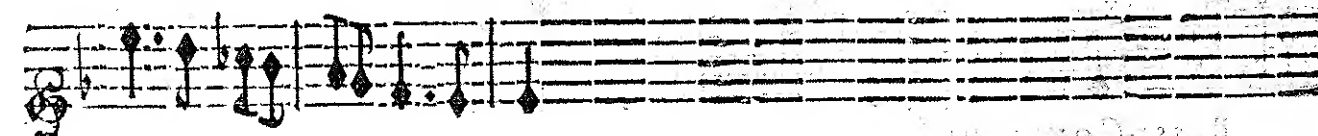
perd font pour jamais perdus.



perd font pour jamais perdus.



perd font pour jamais perdus.



BASSE-CONTINUE.

On reprend le premier Recit & le premier couplet du Chœur de la Passacaille page 233. jusques à ce mot fin. puis on joue la Passacaille de violons page 220. & on reprend encore le premier Recit & le premier couplet du Chœur.



## ARMIDE, TRAGÉDIE.

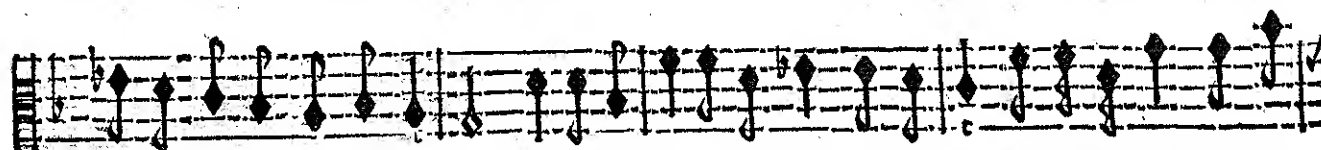
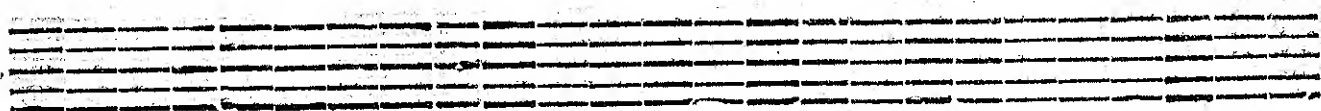
RENAUD.



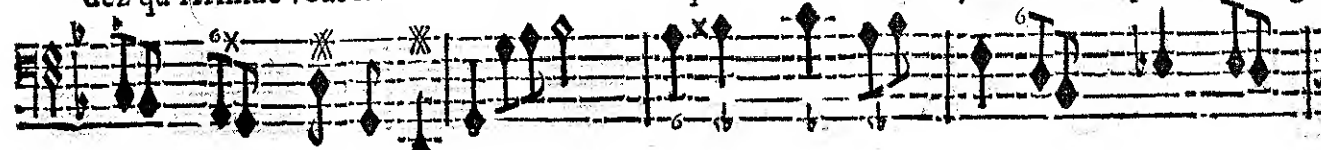
Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



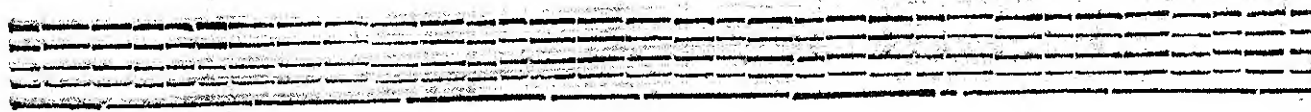
BASSE-CONTINUE.



dez qu' Armide vous rameine : Sans la Beauté qui me tient sous la loy Rien ne me plaist tout aug-



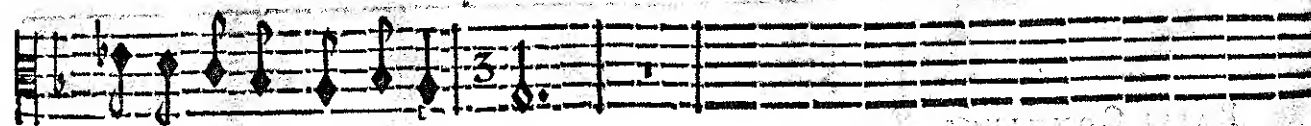
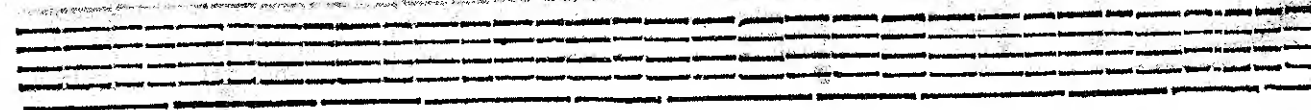
BASSE-CONTINUE.



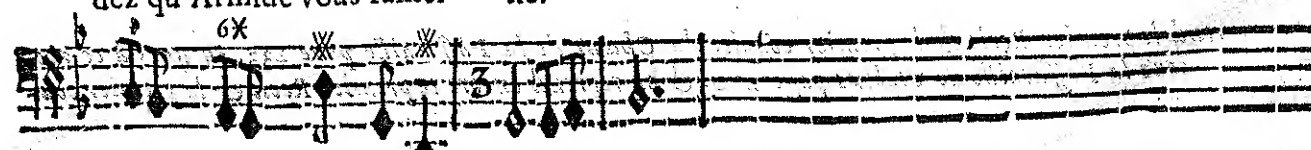
mente ma peine. Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



BASSE-CONTINUE.



dez qu' Armide vous ramei- ne.

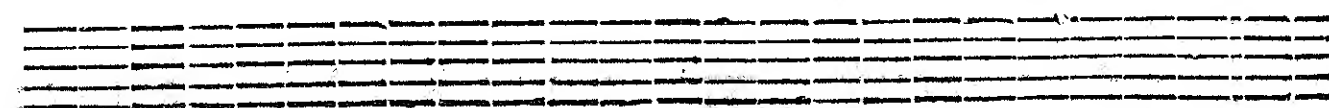
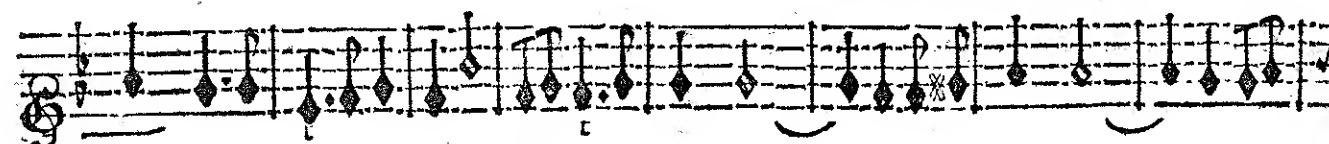
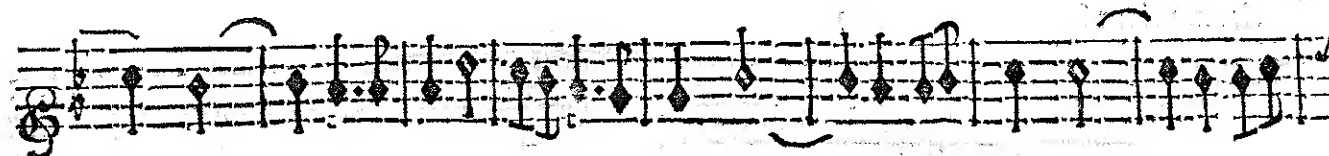
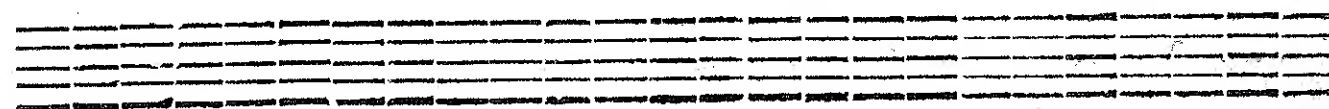


BASSE-CONTINUE.



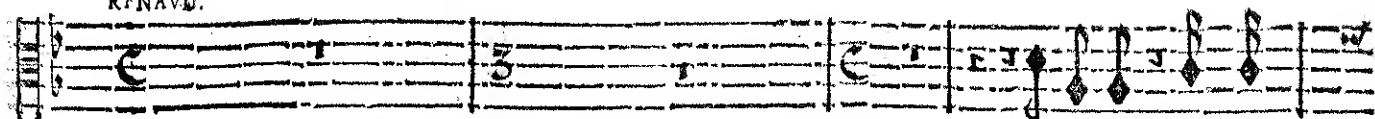
# SCENE III.

RENAUD, UBALDE, LE CHEVALLIER DANOIS.



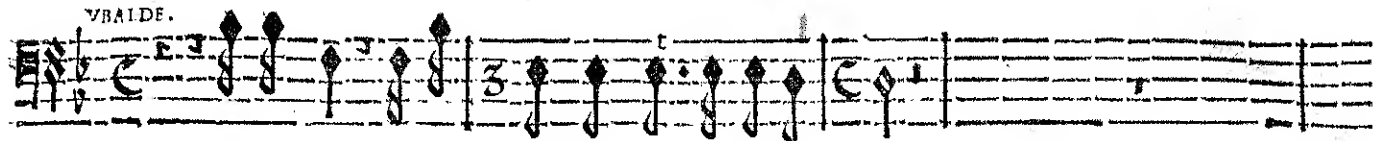


RÉNAUD.



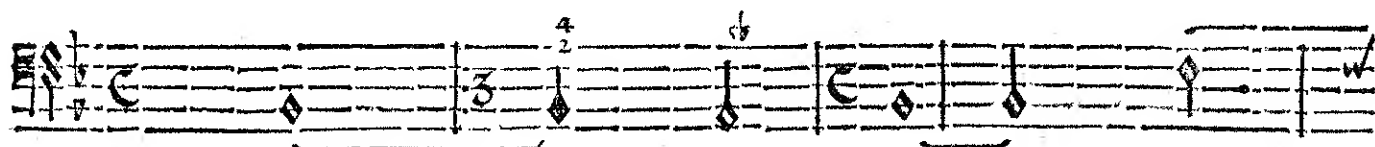
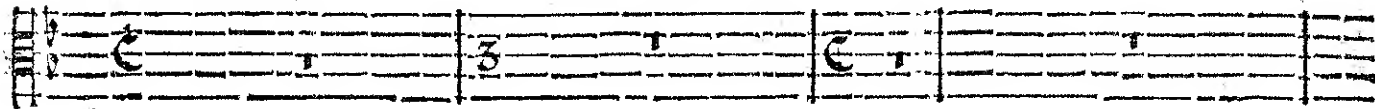
Que vois-je ? quel ef-

VBAIDE.

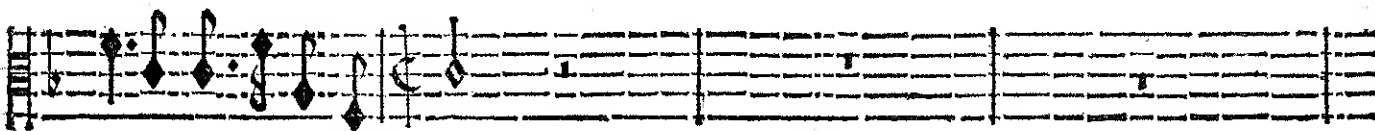


Il est seul ; profi- tons d'un temps si preci- eux.

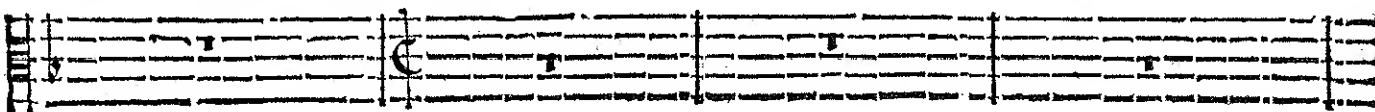
LE CHEVALIER.



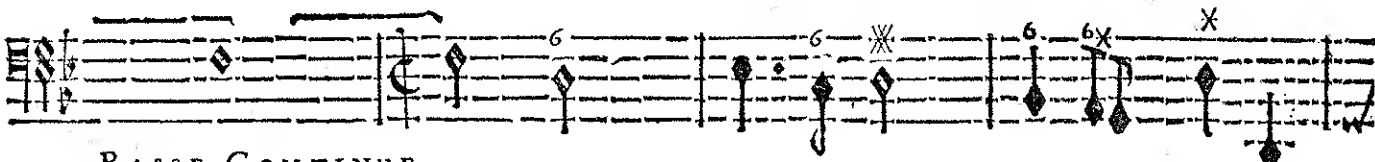
BASSE-CONTINUE.



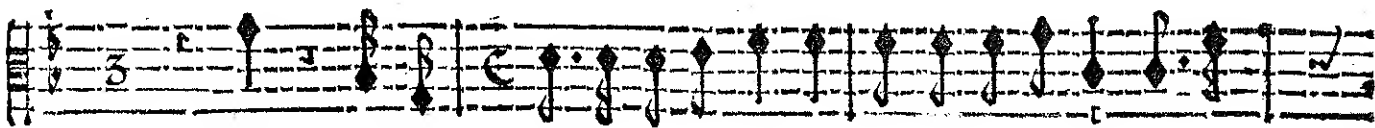
clat me vient fraper les yeux ?



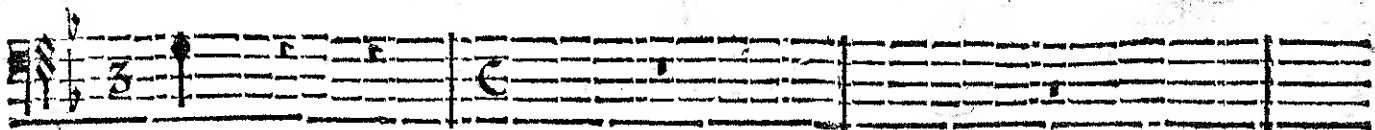
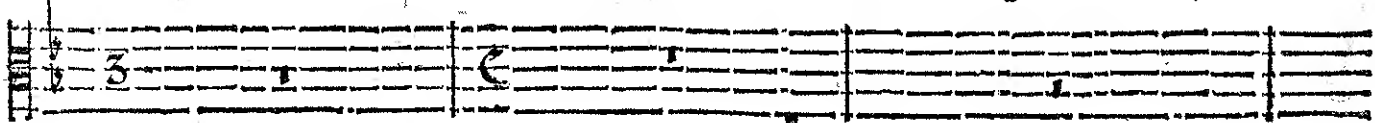
Le Ciel veut vous faire connaître L'erreur dont vos sens sont se-



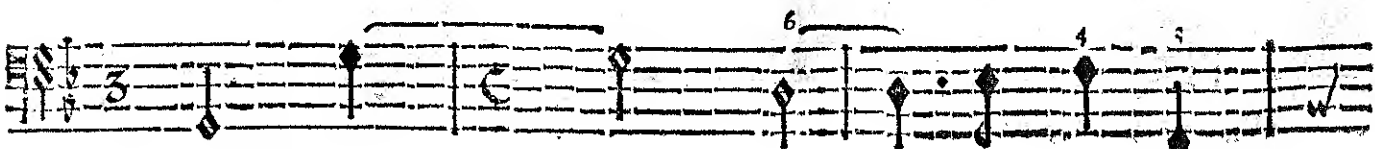
BASSE-CONTINUE.



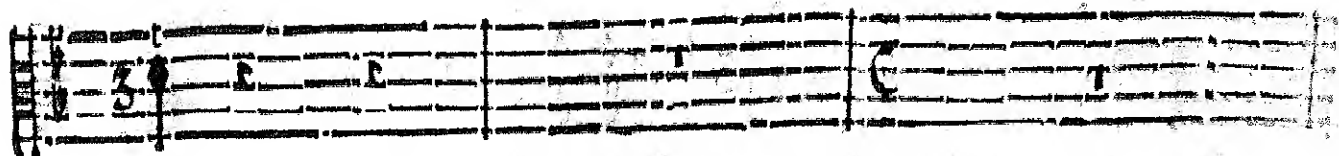
Ciel ! quelle honte de paraître Dans l'indigne estat où je



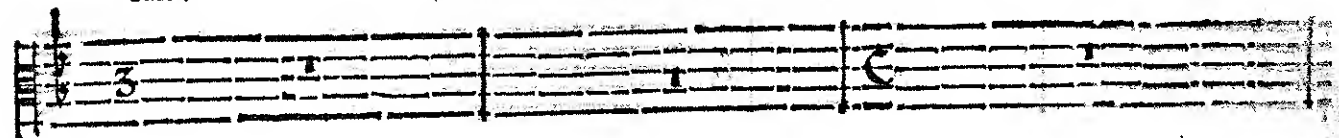
duits.



BASSE-CONTINUE.



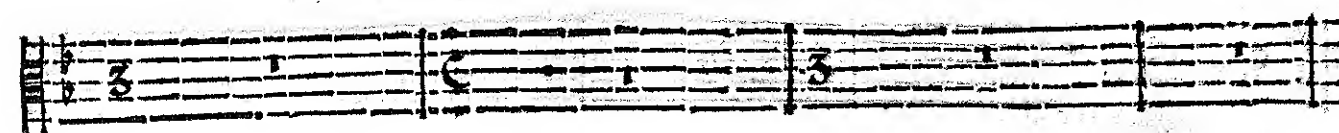
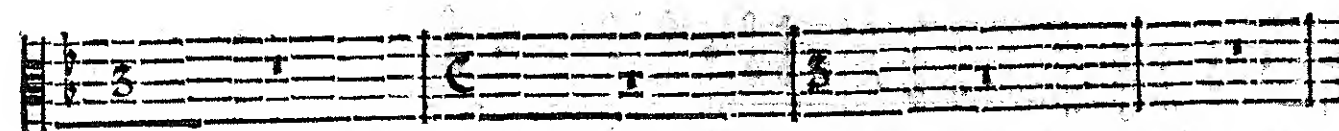
Suis :



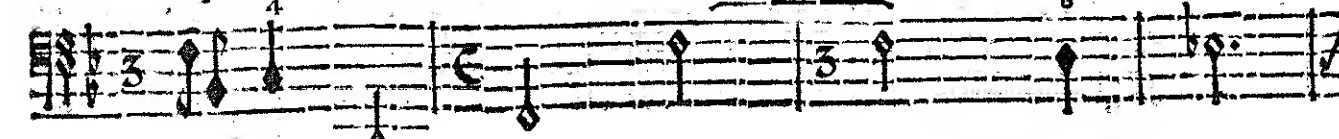
Nostre General vous r'apelle; La Victoire vous garde une Palme immortelle. Tout



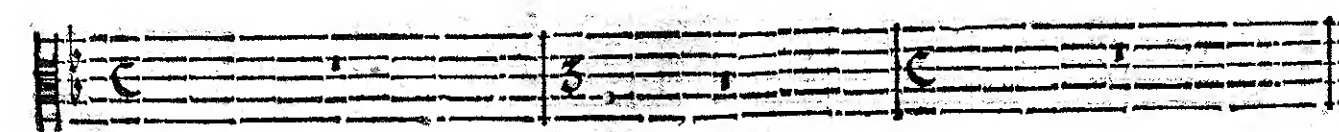
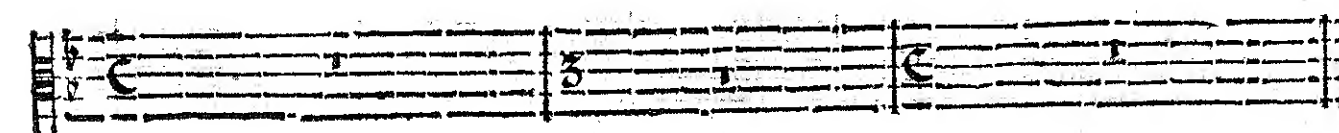
BASSE-CONTINUE.



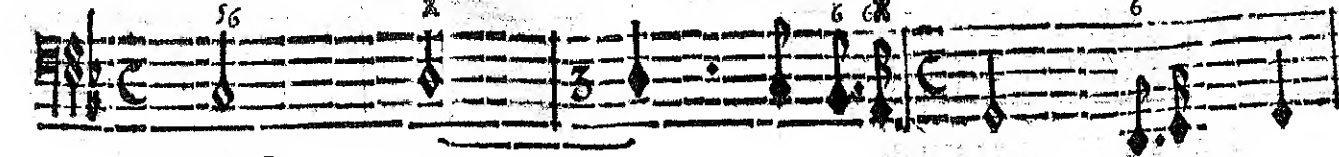
doit presser vostre re- tour. De cent divers Climats chacun court à la Guerre; Renaud



BASSE-CONTINUE.

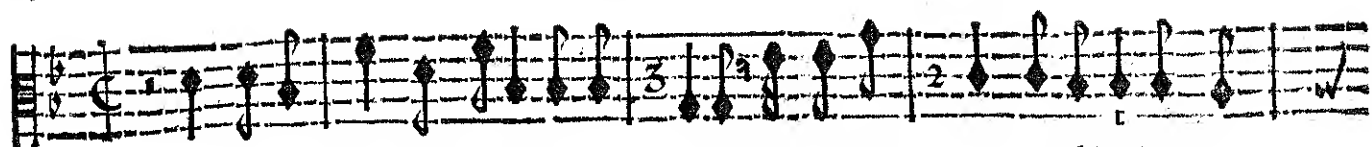


seul, au bout de la Terre, Caché dans un charmant sejour, Veut-t'il suivre un hôteux A-

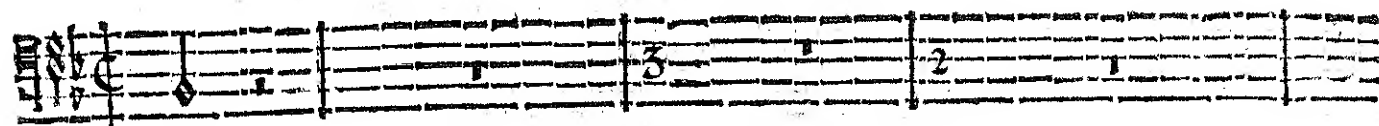
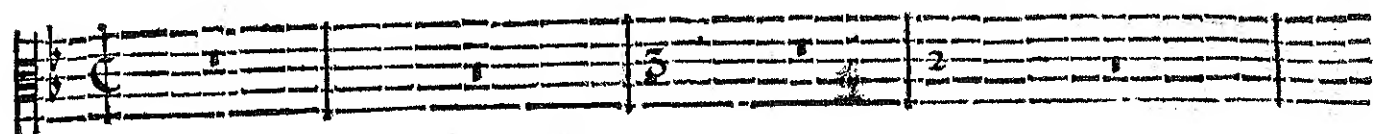


BASSE-CONTINUE.

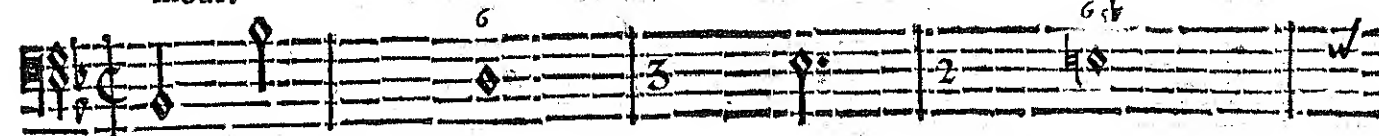
## ARMIDE TRAGEDIE.



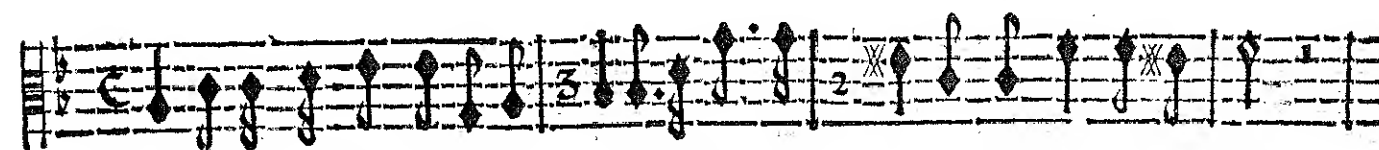
Vains Ornaments d'une indigne mo- leſſe, Nem'offrez plus vos frivoles at-



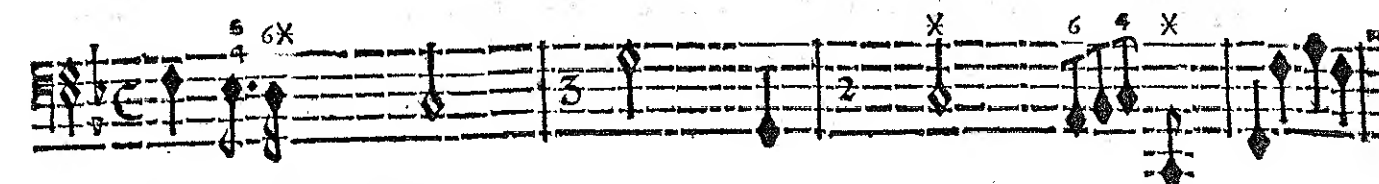
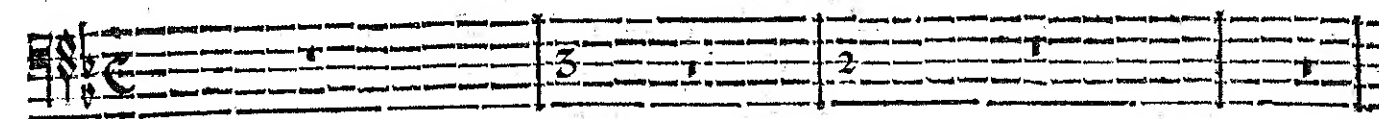
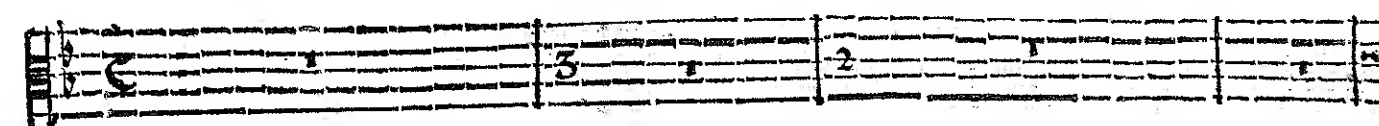
mour.



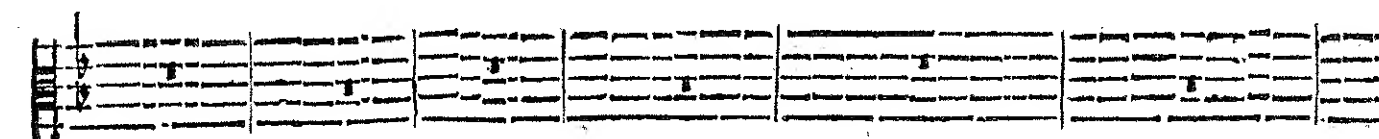
BASSE-CONTINUE.



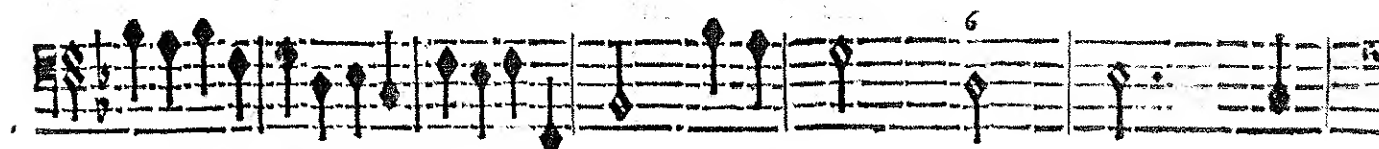
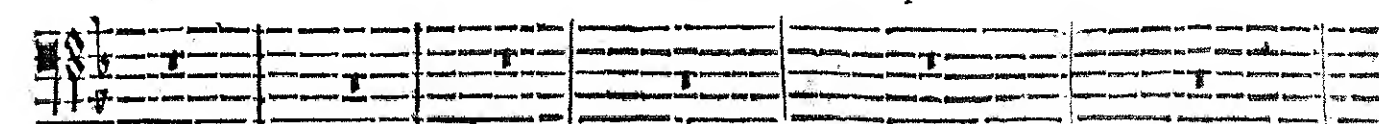
traits: Restes honteux de ma foi- bleſſe, Allez, Al- lez, quittez-moy pour jamais.



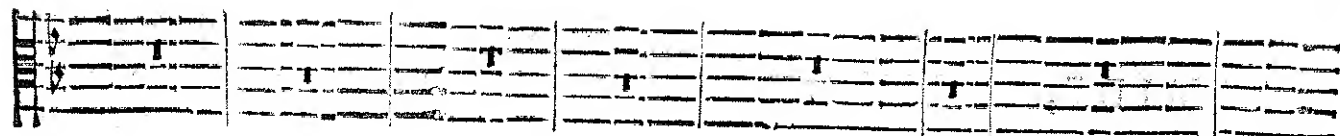
BASSE-CONTINUE.



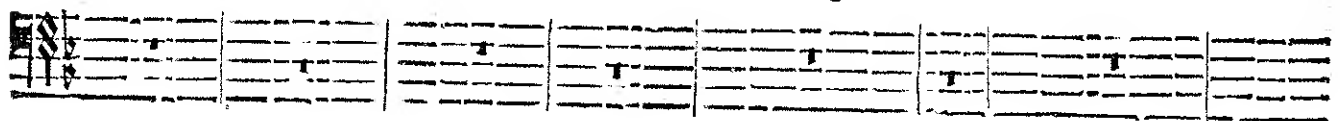
Defrogez-vous aux pleurs d'Armide C'eſt l'u-



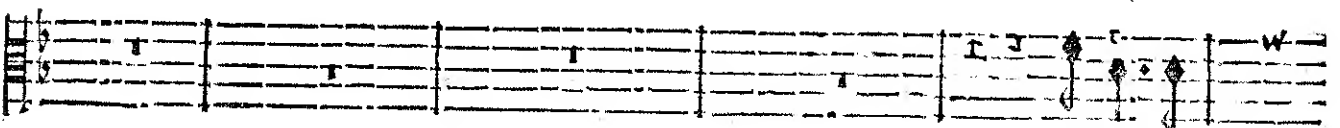
BASSE-CONTINUE.



nique danger dont vostre ame intrepide A besoin de se garantir Dans ces lieux



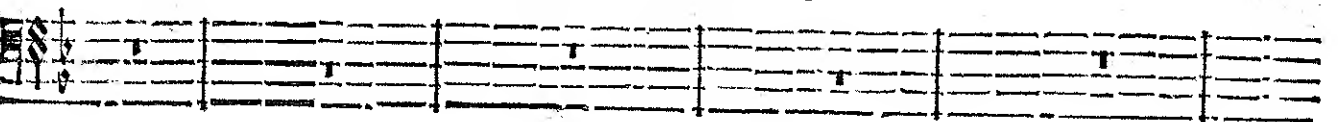
BASSE-CONTINUE.



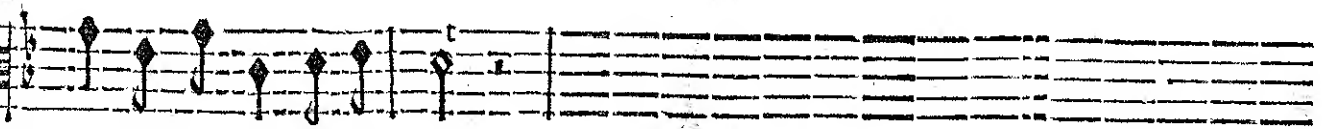
Allons, al-



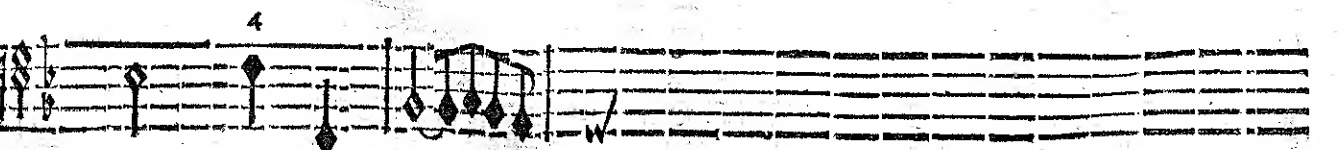
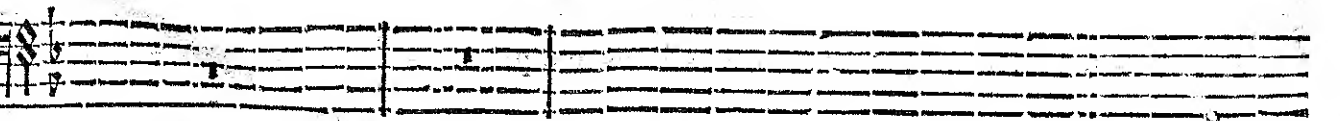
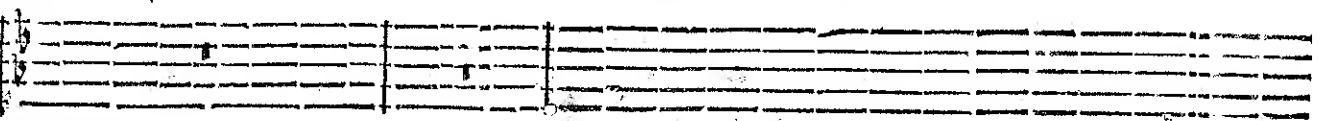
enchantez la Volupté preside Vous n'en sçauriez trop tost sortir.



BASSE-CONTINUE.



lons, hastons-nous de par- tir.



BASSE-CONTINUE.

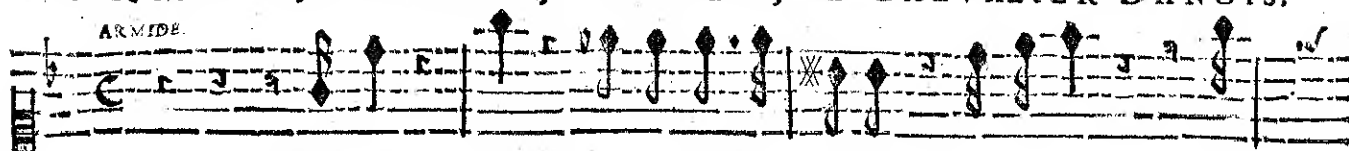


## ARMIDE, TRAGÉDIE.

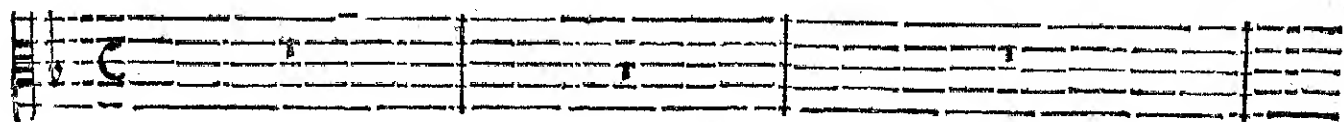
## SCÈNE IV.

ARMIDE, RENAUD, UBALDE, LE CHEVALIER DANOIS.

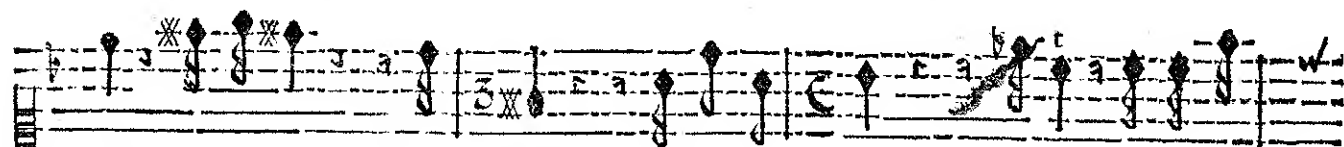
ARMIDE.



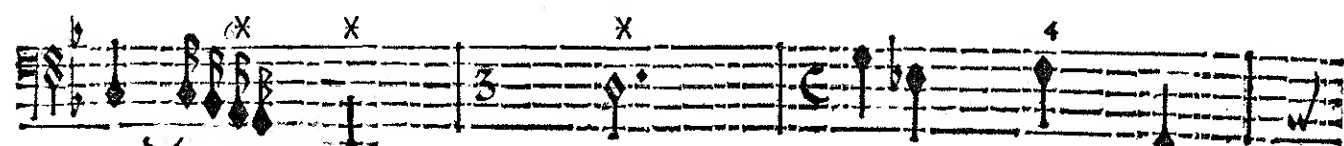
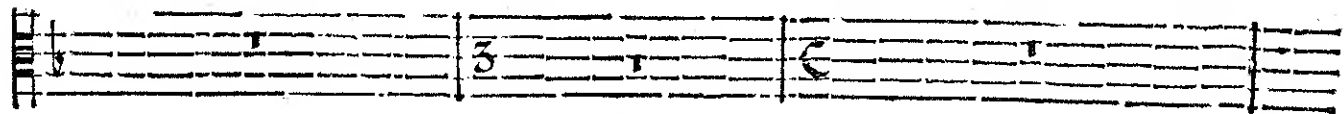
Renaud? Ciel! ô mortelle peine! Vous partez? Re-



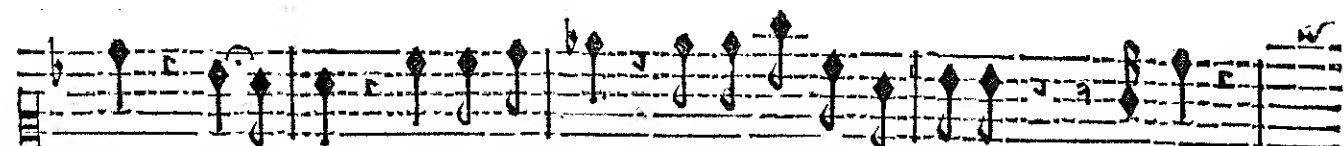
BASSE-CONTINUE.



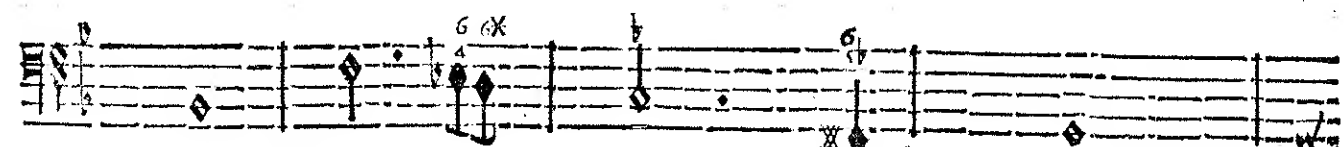
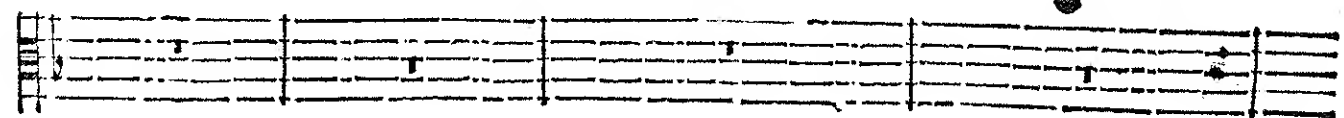
naud! vous partez? De- mons, suivez ses pas, volez, &amp; l'ar-



BASSE-CONTINUE.



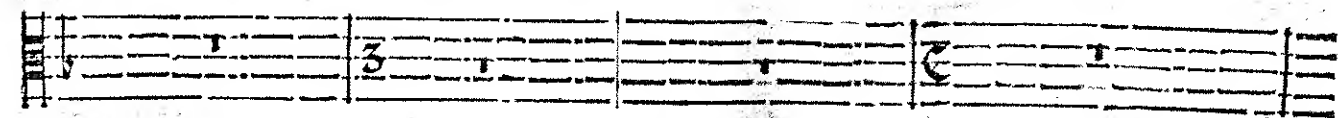
stez; He- las! tout me trahit, &amp; ma puissance est vaine. Renaud!



BASSE-CONTINUE.



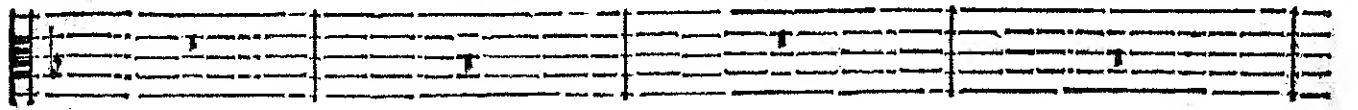
Ciel! ô mortelle peine! Mes cris ne sont pas écou- tez! Vous partez, Re-



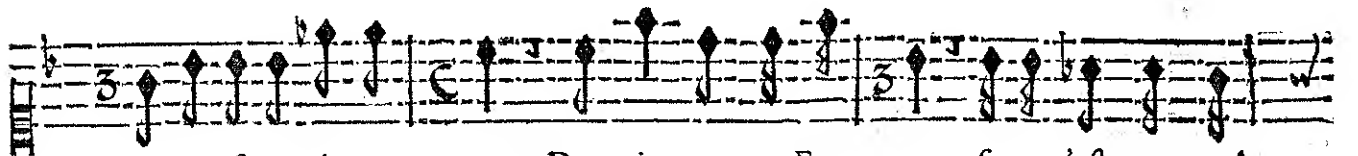
BASSE-CONTINUE.



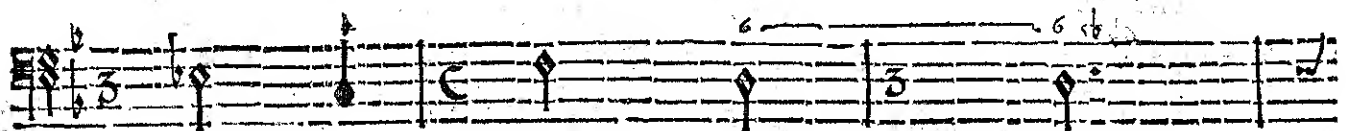
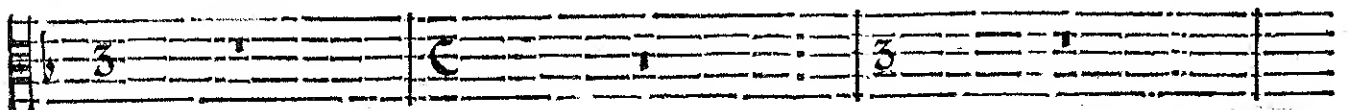
naud : vous partez ? Si je ne vous vois plus croyez-vous que je vive ? Ay-je pû meri-



BASSE-CONTINUE.



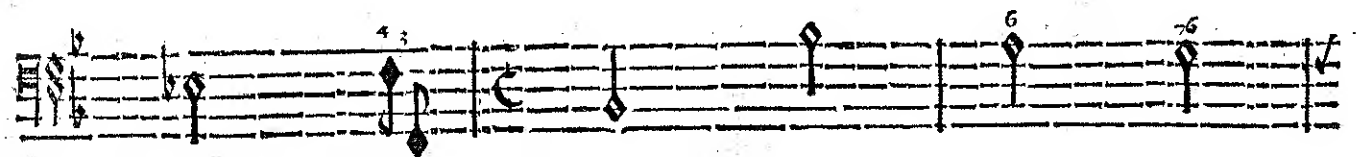
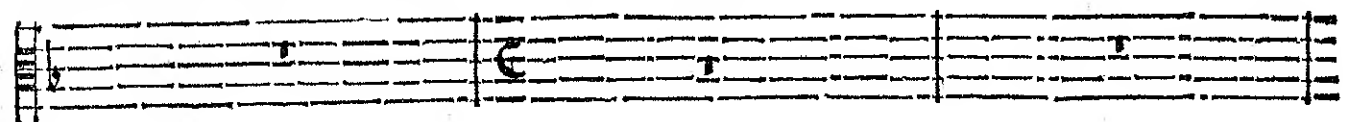
ter un si cruel tour- ment ? Du moins, comme Enne- my, si ce n'est comme A-



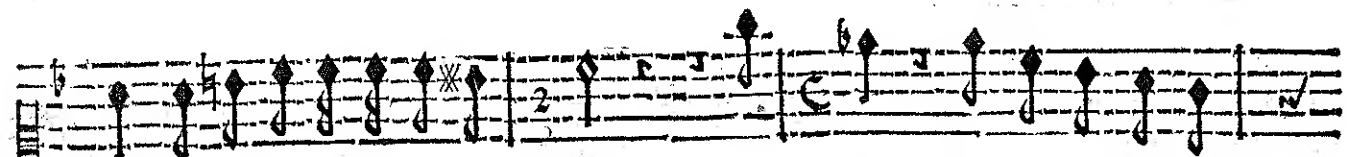
BASSE-CONTINUE.



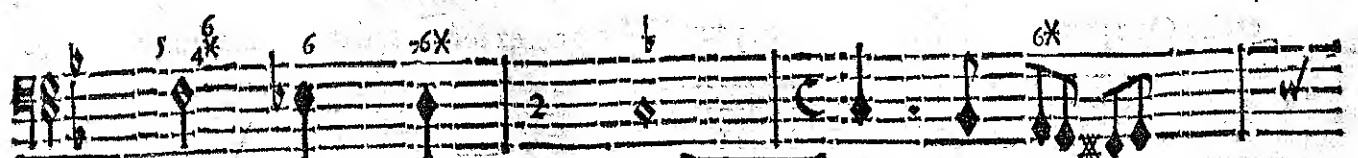
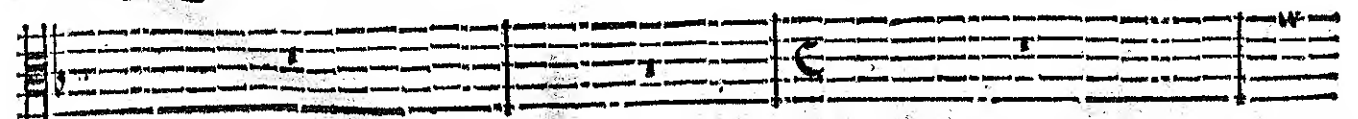
mant, Emmenez Armide cap- tive. J'iray dans les combats, J'iray m'offrir aux



BASSE-CONTINUE.

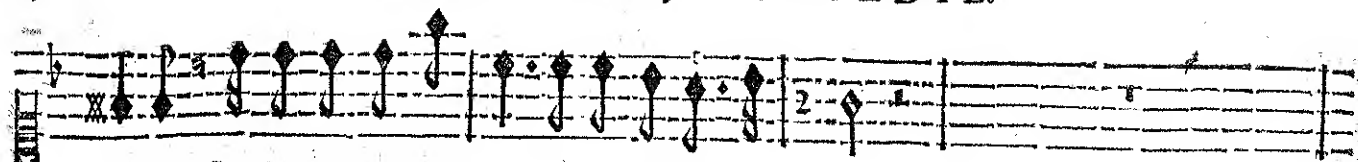


coups Qui seront destinez pour vous. Re- naud, pourveu que je vous

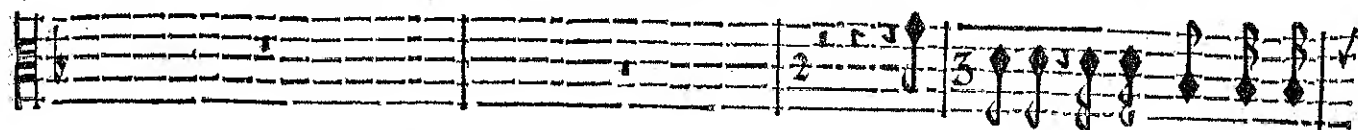


BASSE-CONTINUE.

## A R M I D E, TRAGÉDIE.



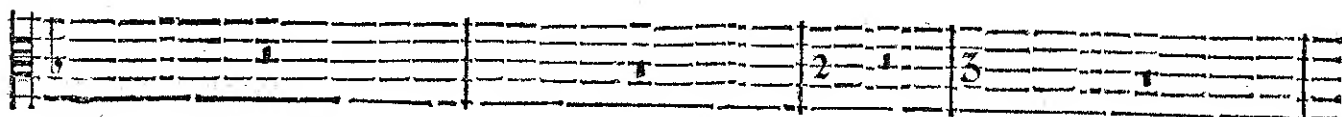
fuive Le fort le plus affreux me paroitra trop doux.



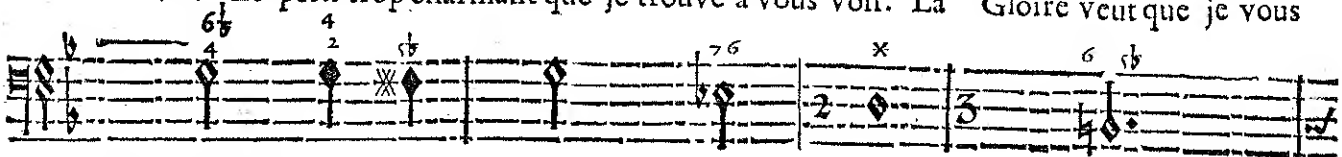
Ar- mide, Il est temps que j'é-



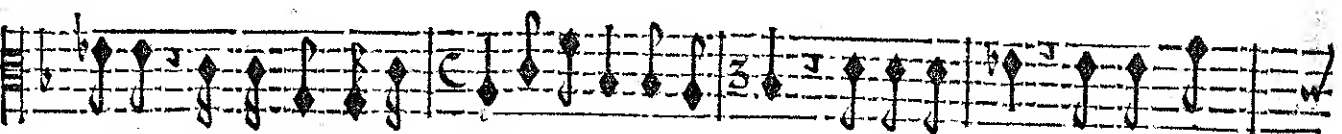
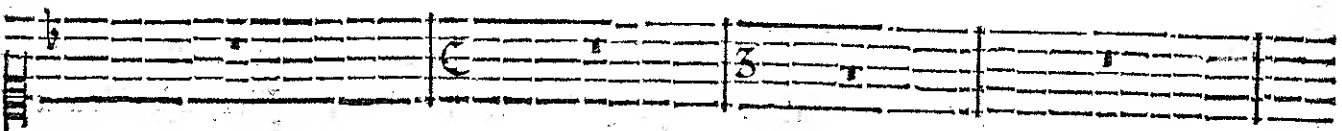
BASSE-CONTINUE.



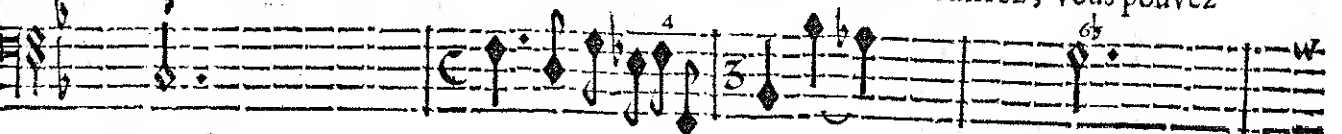
vite Le peril trop charmant que je trouve à vous voir. La Gloire veut que je vous



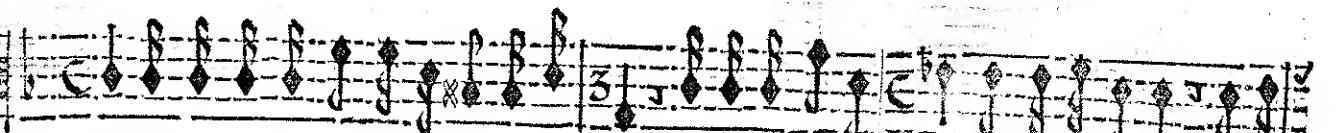
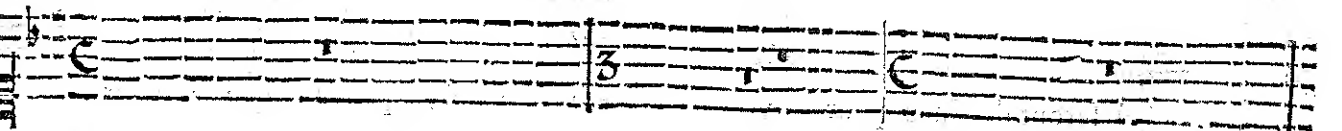
BASSE-CONTINUE.



quitte, Elle ordonne à l'Amour de ceder au Devoir. Si vous souffrez, vous pouvez



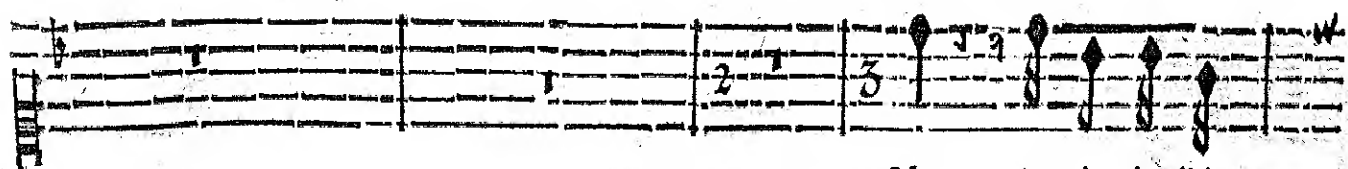
BASSE-CONTINUE.



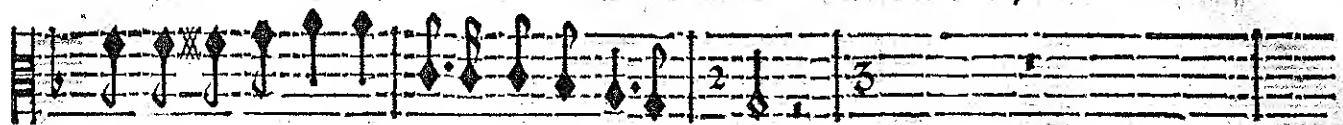
croire Que je m'éloigne à regret de vos yeux, Vo<sup>us</sup> regnerez toujours dans ma memoire, Vo<sup>us</sup> se-



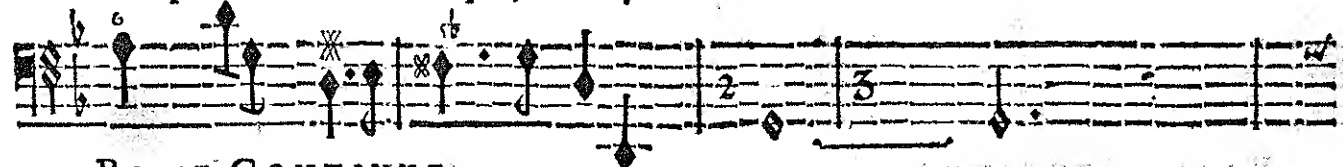
BASSE-CONTINUE.



Non, jamais de l'A-



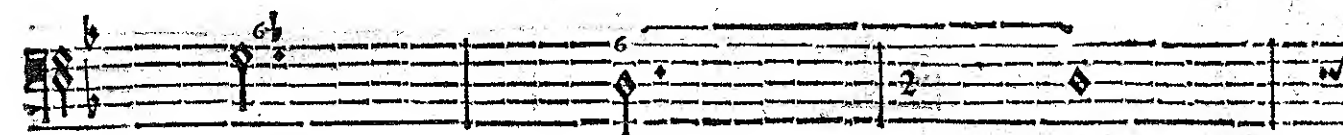
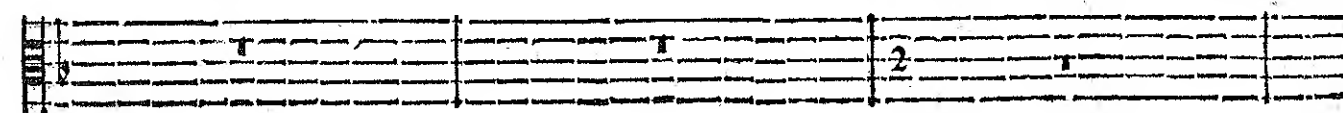
rez après la Gloire Ce que j'aimeraï le mieux.



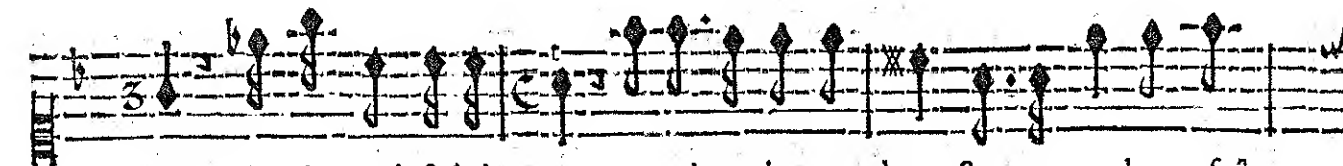
BASSE-CONTINUE.



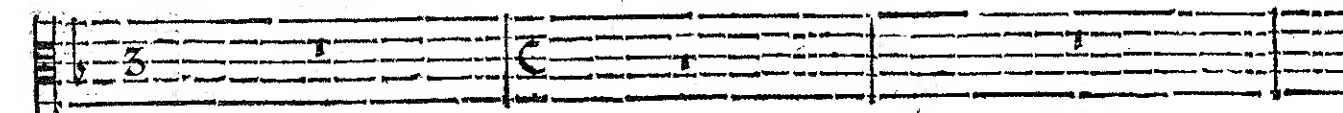
mour tu n'as senty le charme, Tu te plais à cau- ser de funestes mal-



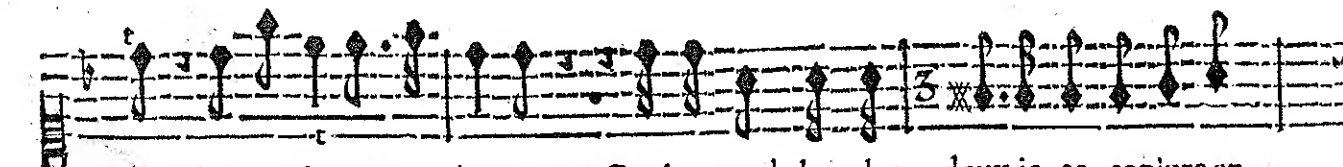
BASSE-CONTINUE.



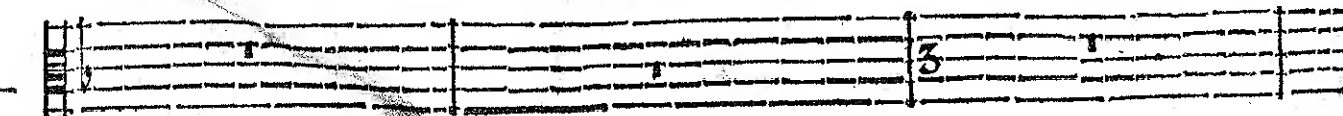
heurs. Tu m'entends soupi- rer, tu vois couler mes pleurs, Sans me rendre un sou-



BASSE-CONTINUE.



pir, sans verser une larme. Par les nœuds les plus doux je te conjure en



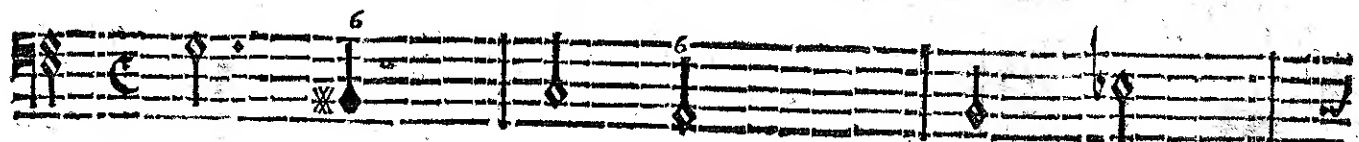
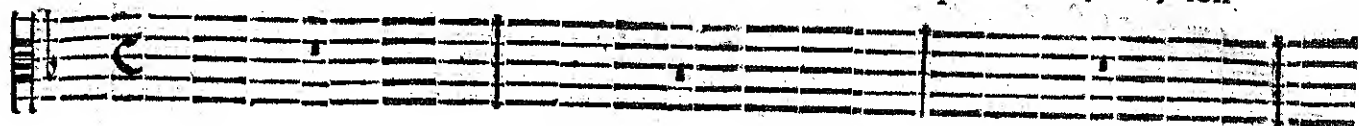
BASSE-CONTINUE.



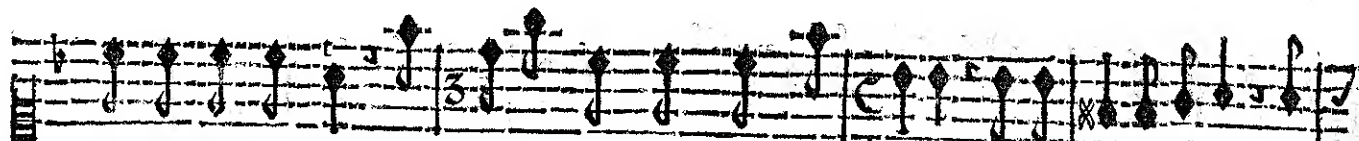
## ARMIDE, TRAGÉDIE.



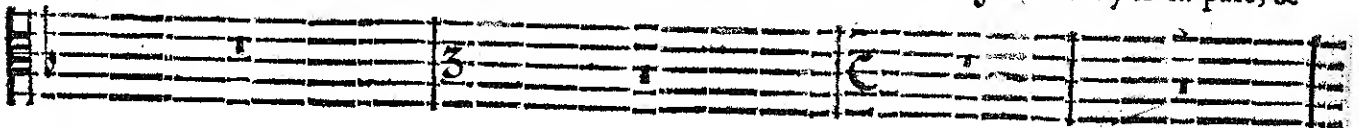
vain; Tu suis un fier Devoir, tu veux qu'il nous se- pare: Non, non, ton



BASSE-CONTINUE.



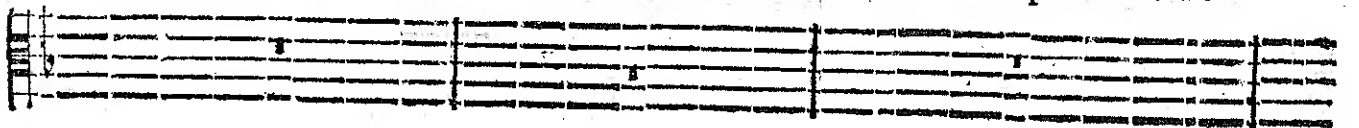
cœur n'a rien d'humain, Le cœur d'un Tigre est moins bar- bare. Je mourray si tu pars, &



BASSE-CONTINUE.



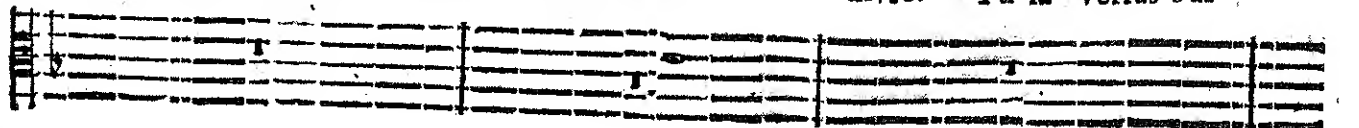
tu n'en peux douter, Ingrat, sans toy je ne puis vivre. Mais après mon tré-



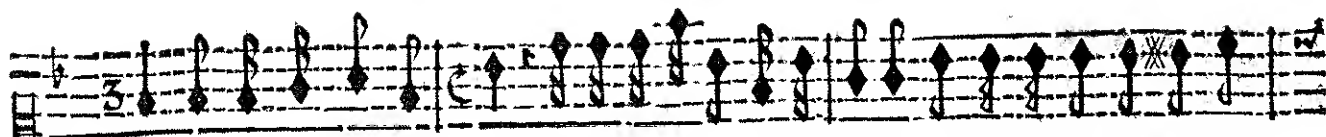
BASSE-CONTINUE.



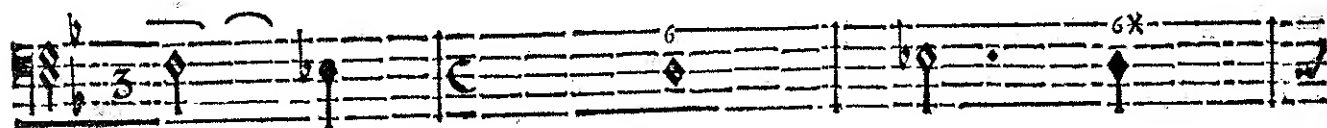
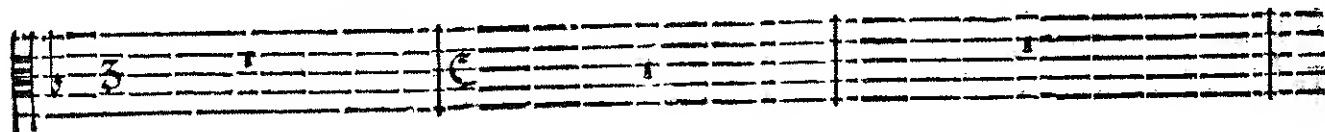
pas ne crois pas éviter Mon Ombre obstinée à te suivre. Tu la verras s'ar-



BASSE-CONTINUE.



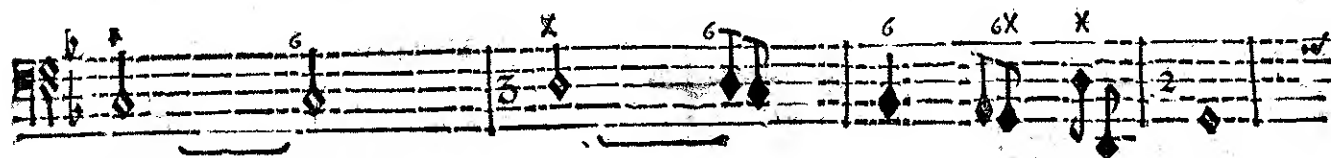
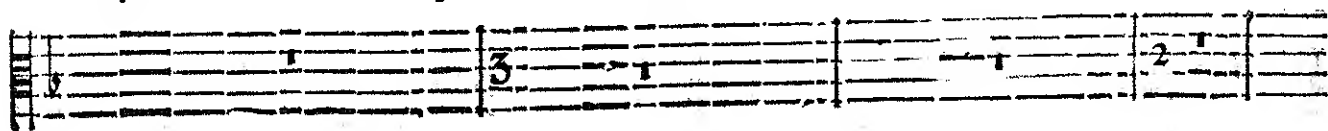
mer contre ton cœur sans foy, Tu la trouveras inflexible. Comme tu l'as esté pour



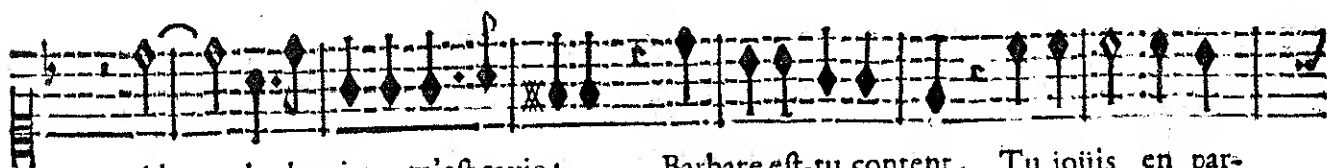
BASSE-CONTINUE.



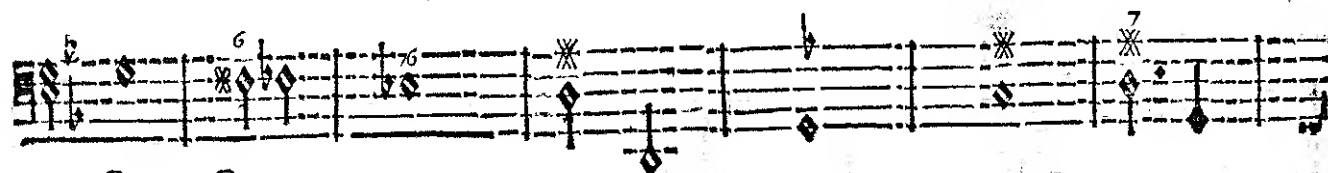
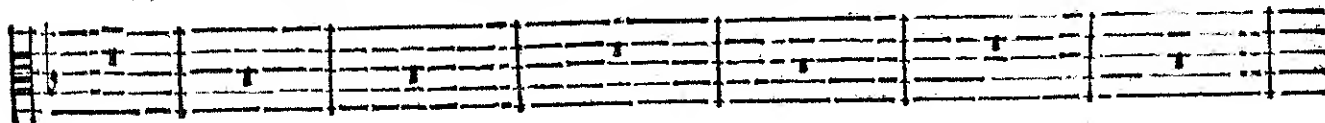
moy, Et sa fureur s'il est possible Egalera l'amour dont j'ay brûlé pour toy.



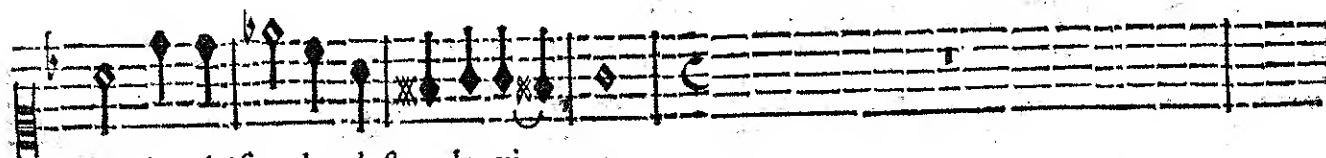
BASSE-CONTINUE



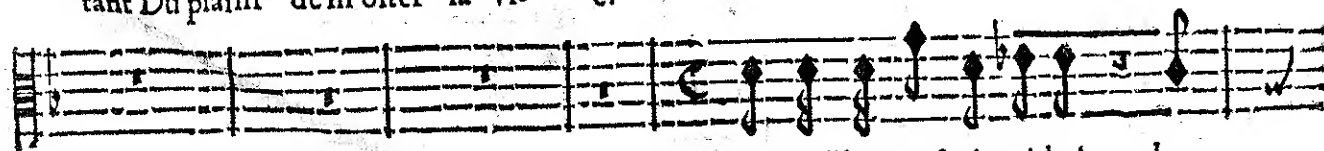
Ah! la lumière m'est ravie! Barbare est-tu content, Tu jouis en par-



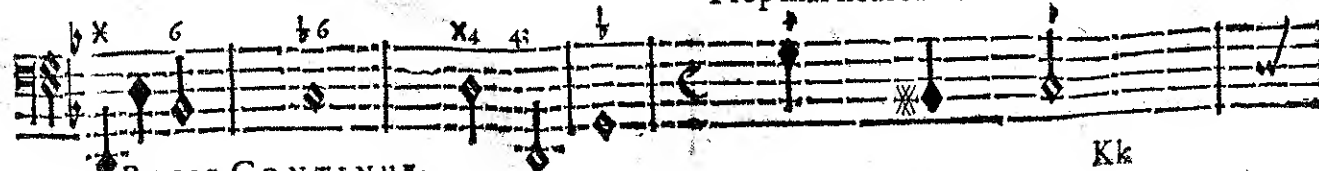
BASSE CONTINUE.



tant Du plaisir de m'oster la vi- c.

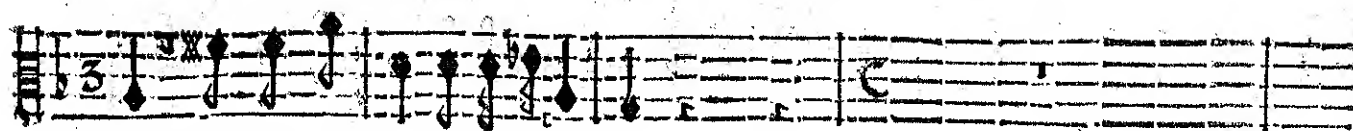


Trop mal'heureuse Armide! he-



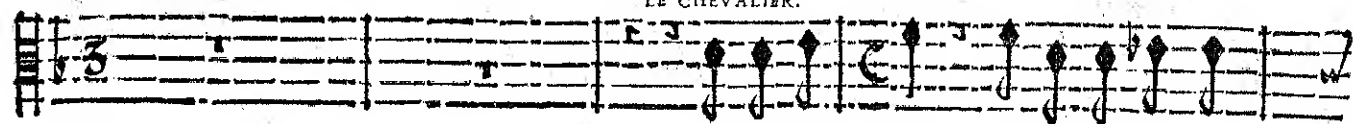
BASSE-CONTINUE,

Kk



las ! Que ton destin est déplorable.

LE CHEVALIER.

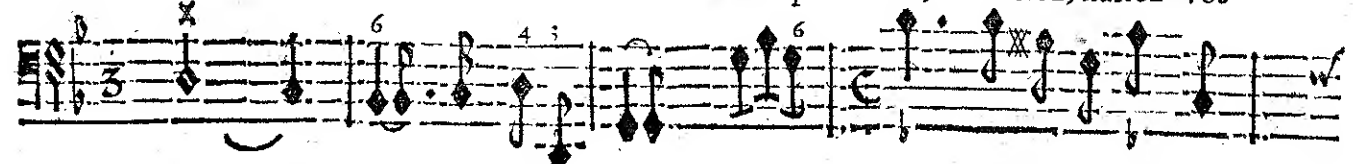


Il faut par- tir, hâtez, hâtez vos

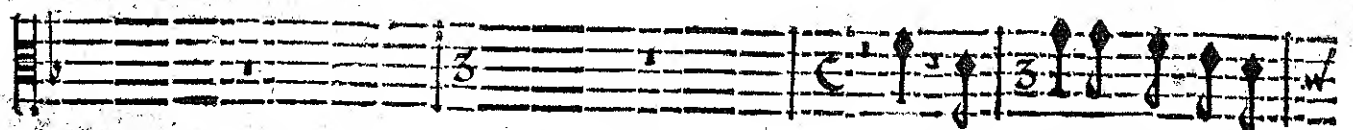
VBALDE.



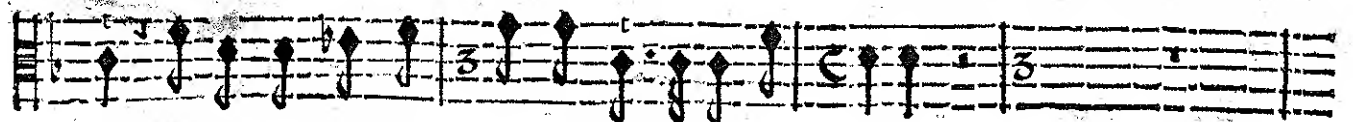
Il faut par- tir, hâtez, hâtez vos



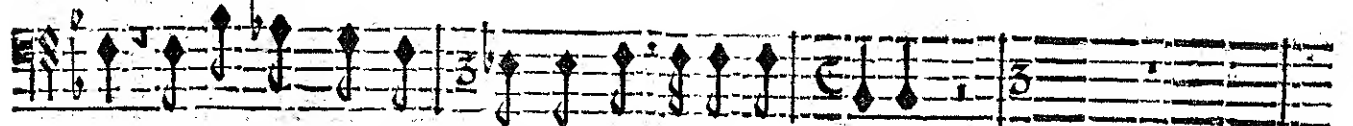
BASSE-CONTINUE.



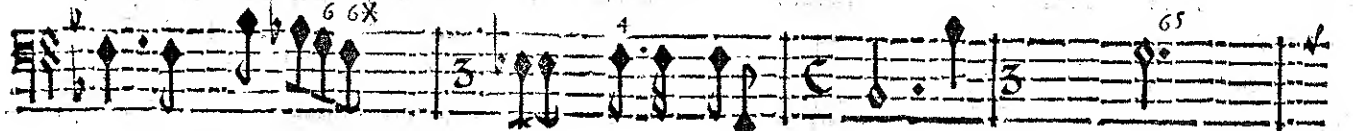
Non, la Gloire n'ordonne



pas, La Gloire attend de vous un cœur inébran- lable.



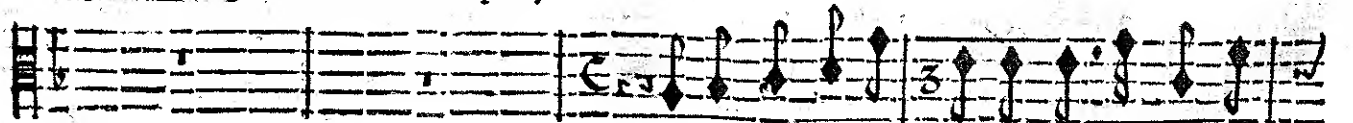
pas, La Gloire attend de vous un cœur inébran- lable.



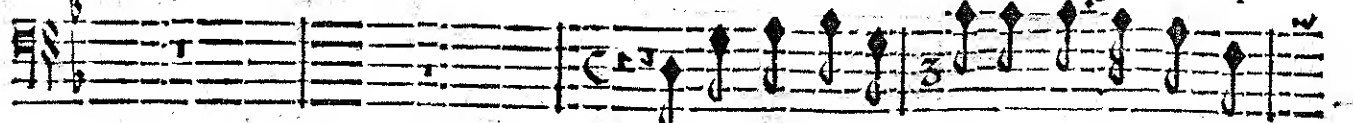
BASSE-CONTINUE.



pas Qu'un grand Cœur soit impitoy- able.



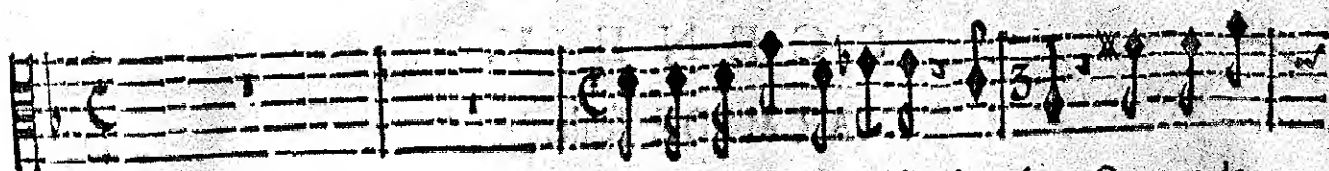
Il faut vous arra- cher aux dangereux ap-



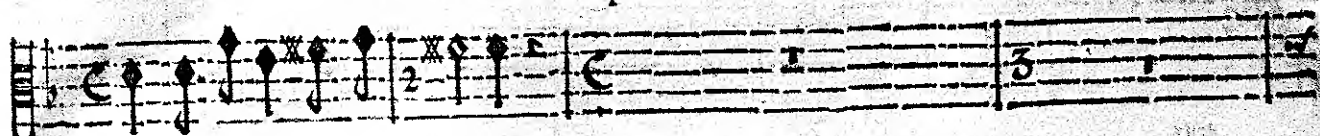
Il faut vous arra- cher aux dangereux ap-



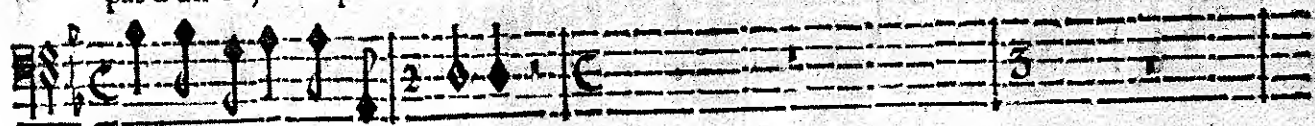
BASSE-CONTINUE.



Trop malheureux se Armide: he- las: Que ton de-



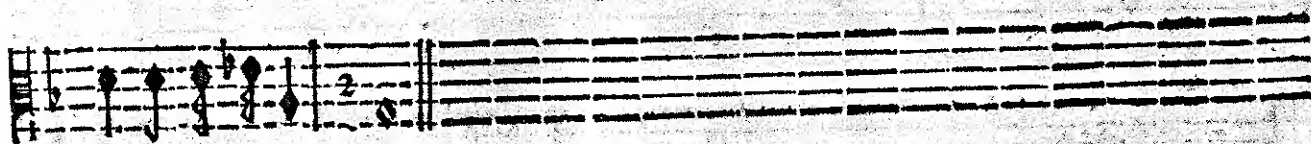
pas d'un objet trop ai- mable.



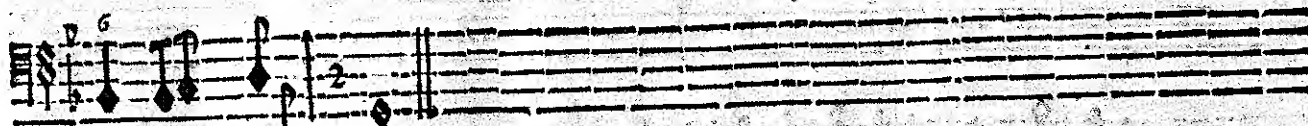
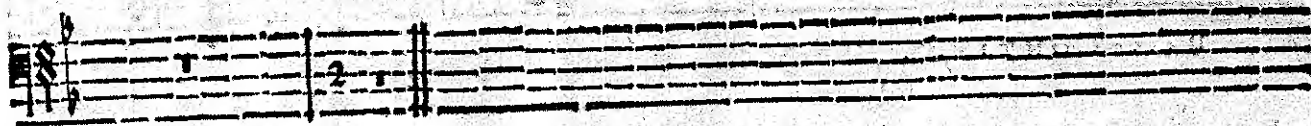
pas d'un objet trop ai- mable.



BASSE-CONTINUE.



fin est deplora- ble.



BASSE-CONTINUE.

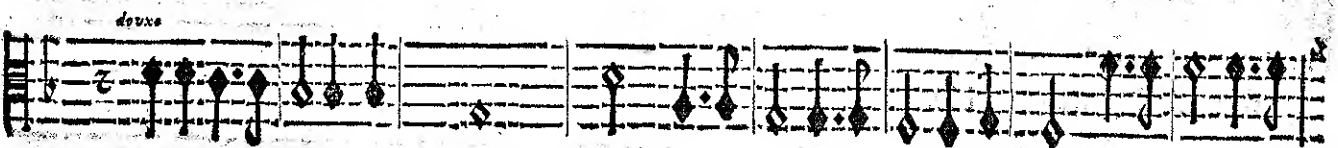
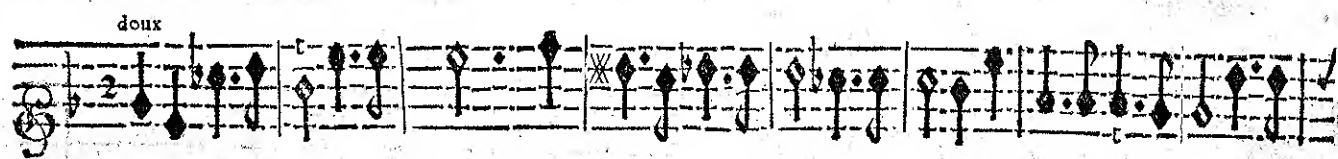
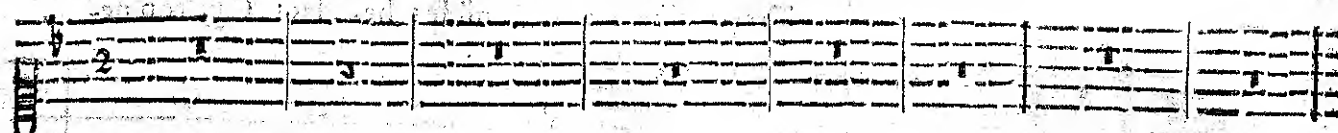




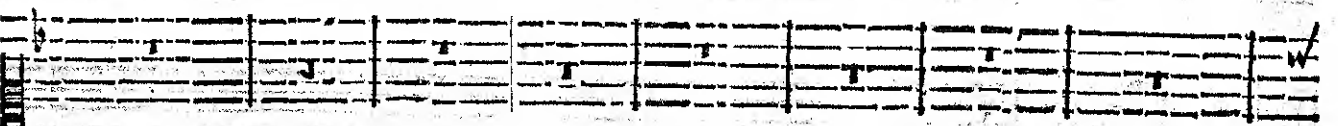
## ARMIDE, TRAGEDIE.

## SCENE V.

ARMIDE seule.



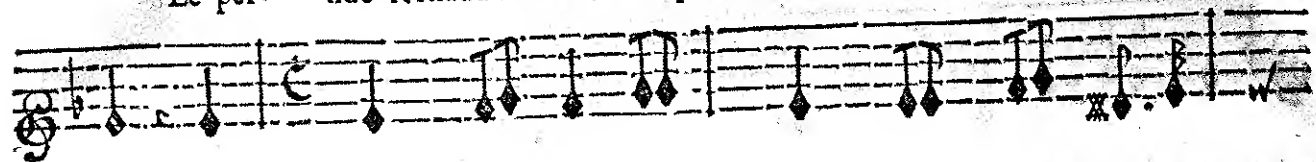
BASSE-CONTINUE.

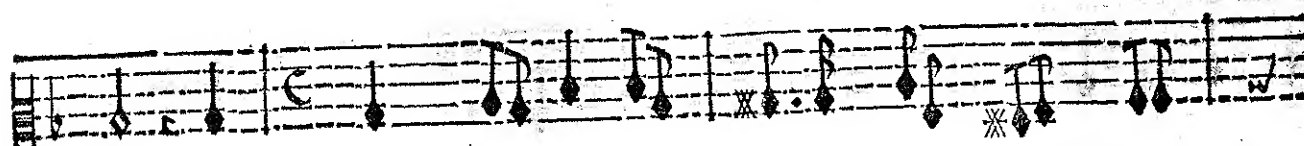


BASSE-CONTINUE.



Le per- fide Renaud me fuit, Tout perfide qu'il est mon lâche cœur le



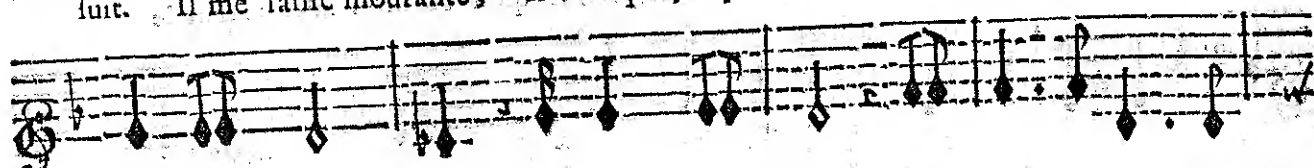




BASSE-CONTINUE.



fuit. Il me laisse mourante, Il veut que je perisse. A regret je revoy la clar-

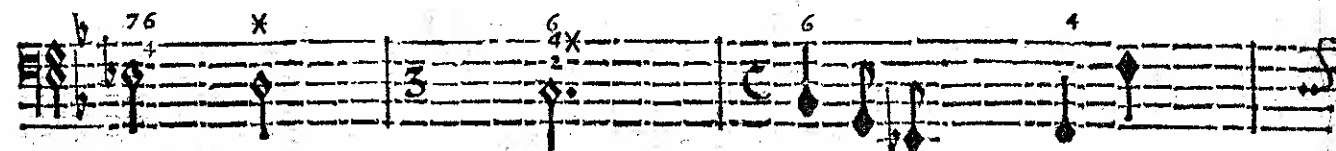
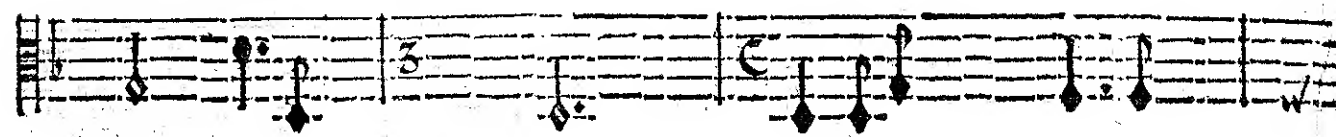
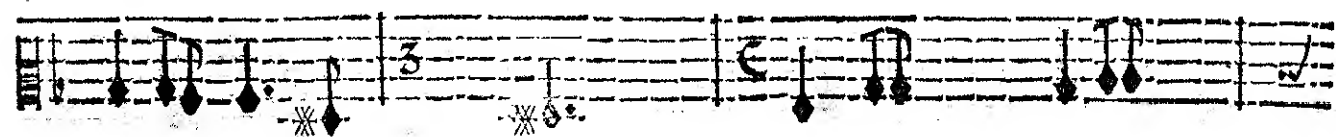
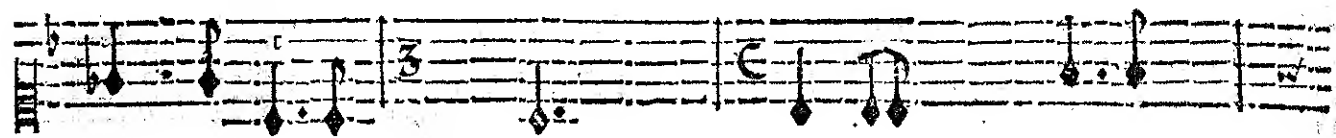
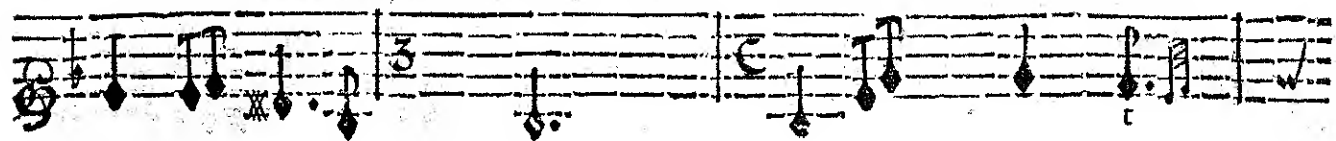
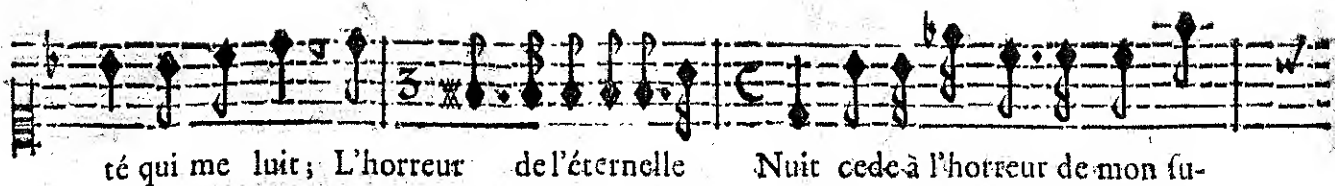




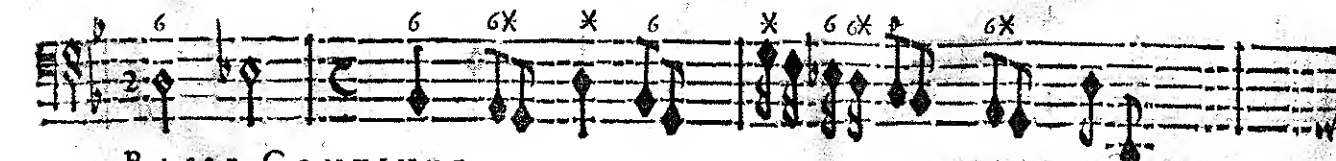
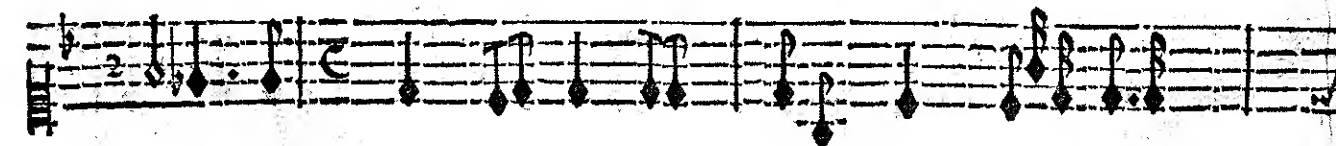
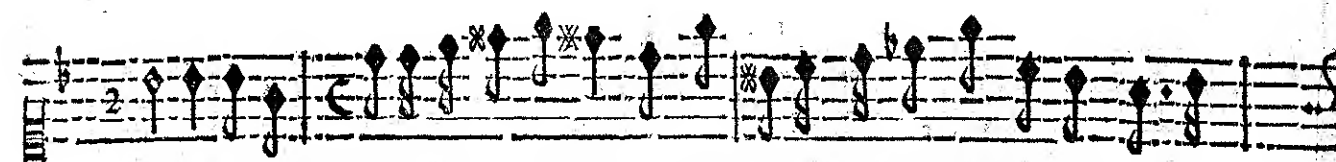


BASSE-CONTINUE

## ARMIDE TRAGÉDIE.



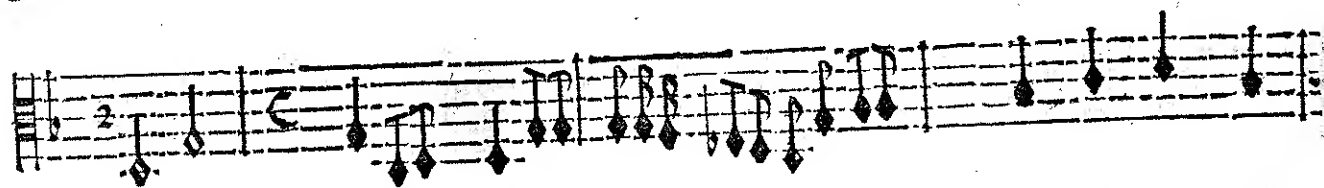
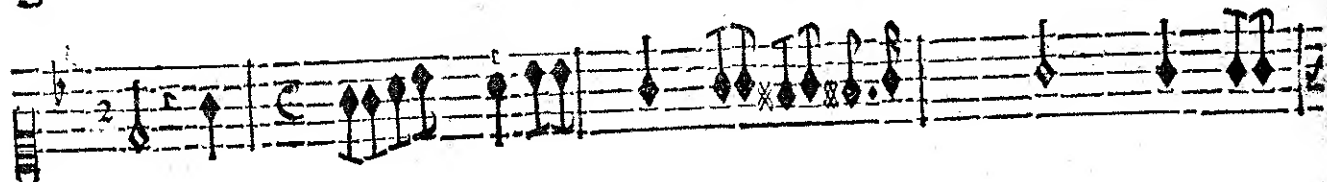
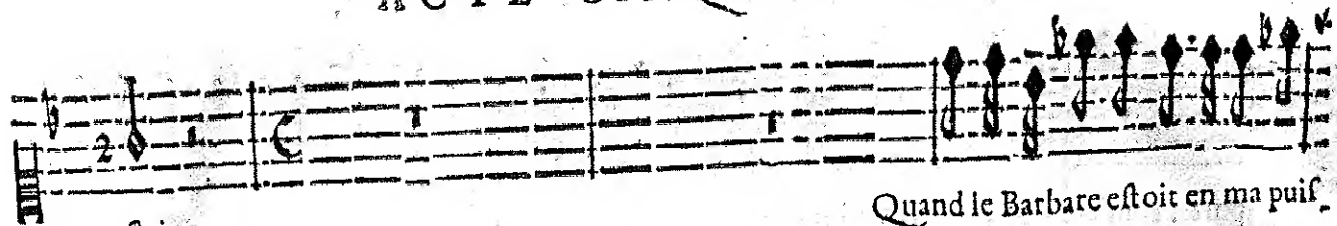
BASSE-CONTINUE.



BASSE-CONTINUE.

# ACTE CINQUIESME.

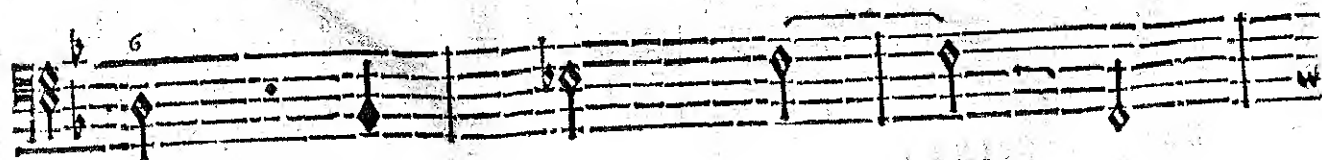
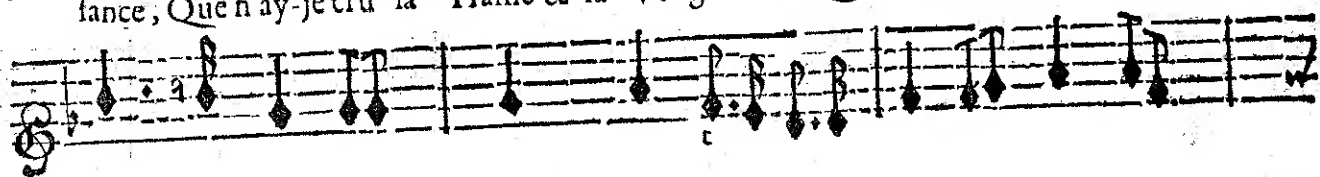
263



BASSE-CONTINUE.



fance, Que n'ay-je crû la Haine & la Vengeance! Que n'ay-je suivy leurs transf-



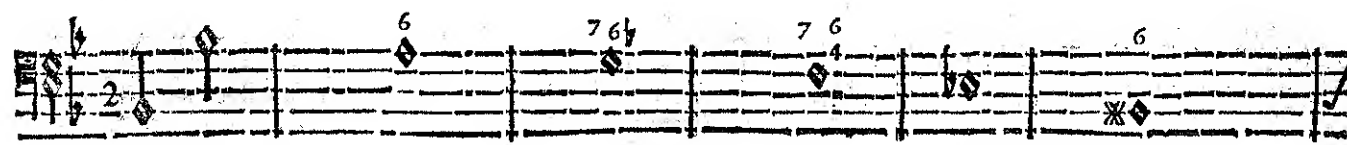
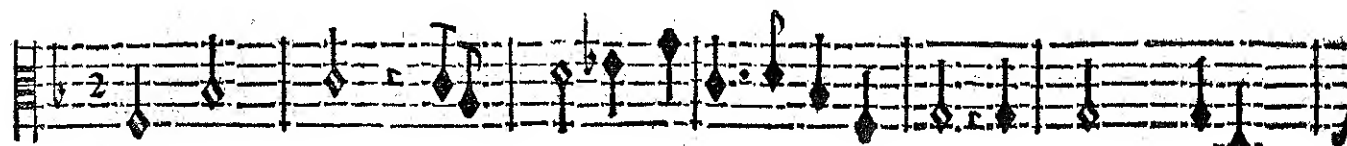
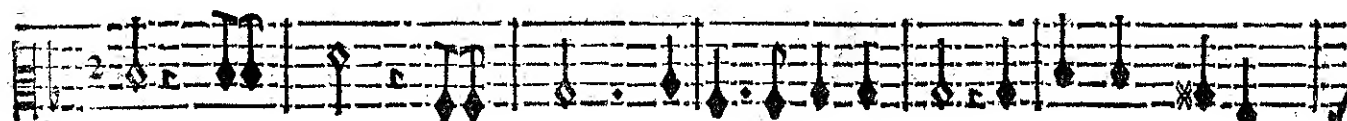
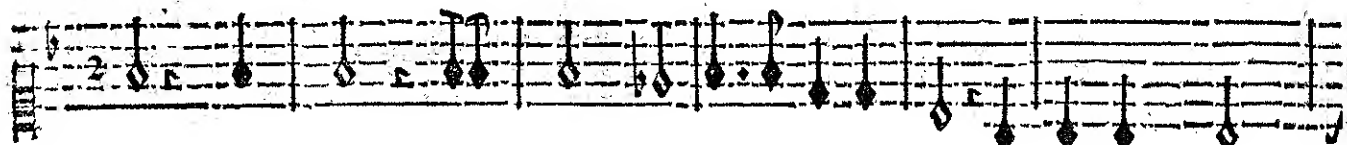
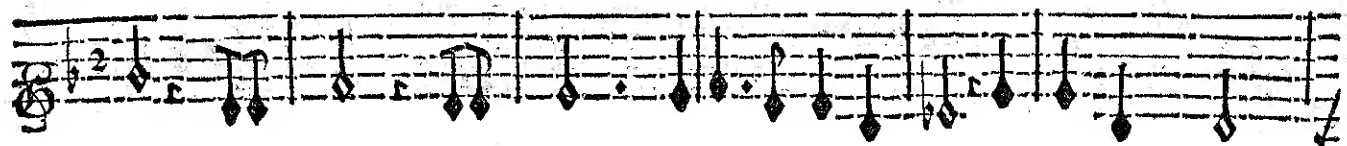
BASSE-CONTINUE.



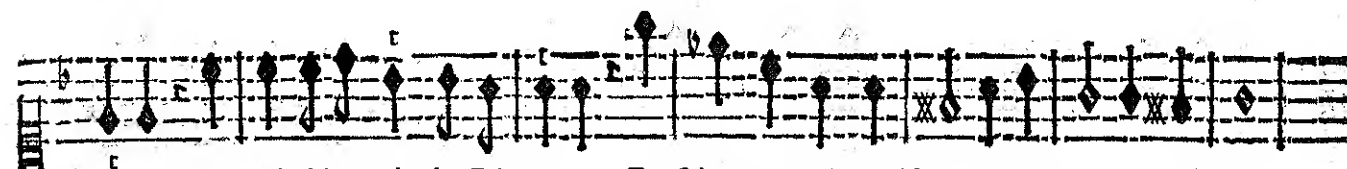
## ARMIDE, TRAGÉDIE.



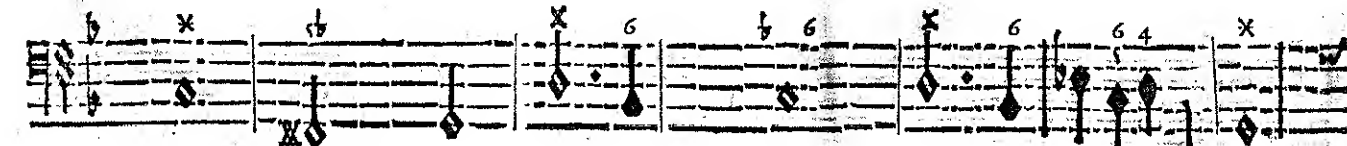
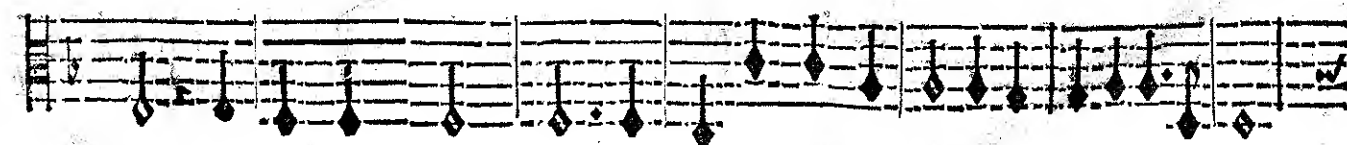
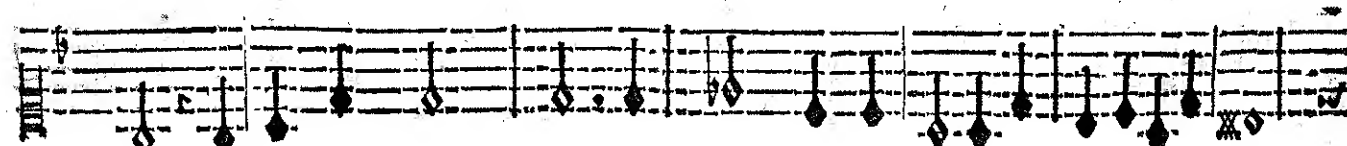
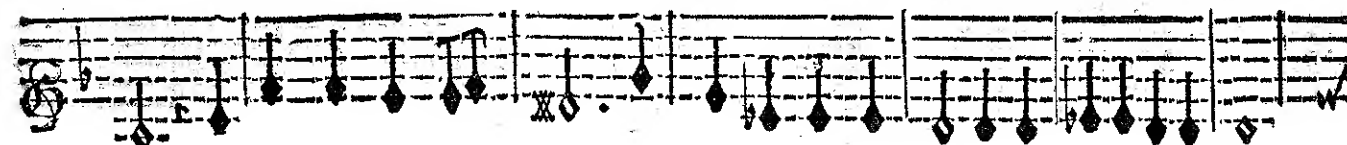
ports! Il m'eschape, Il s'esloigne, Il va quitter ces Bords, Il brave l'Enfer & ma



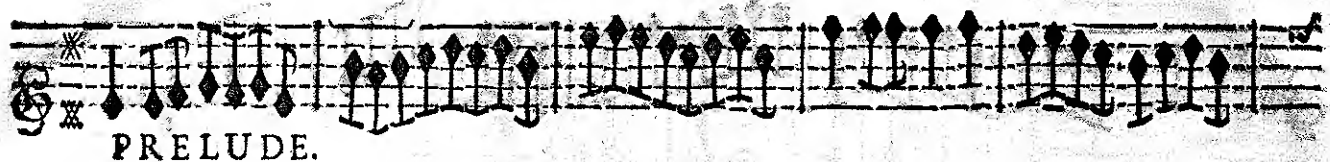
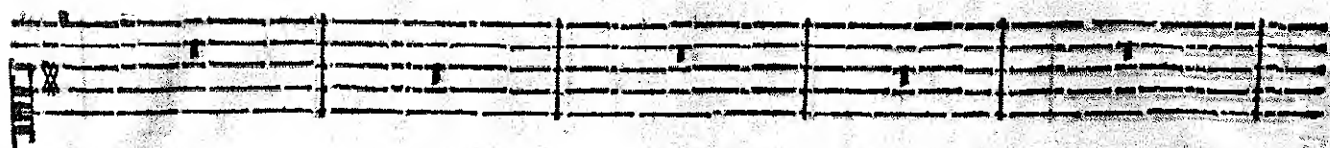
BASSE-CONTINUE.



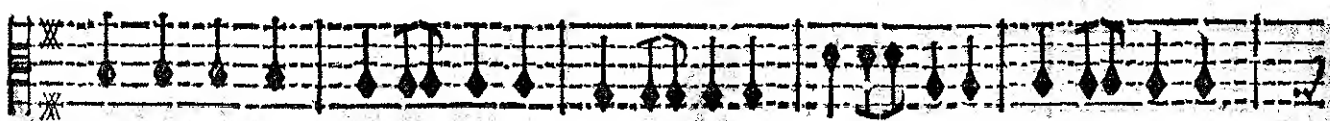
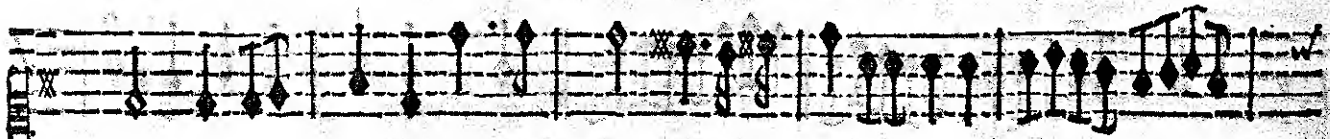
Rage; Il est déjà près du Rivage, Je fais pour m'y traîner d'inutiles efforts.



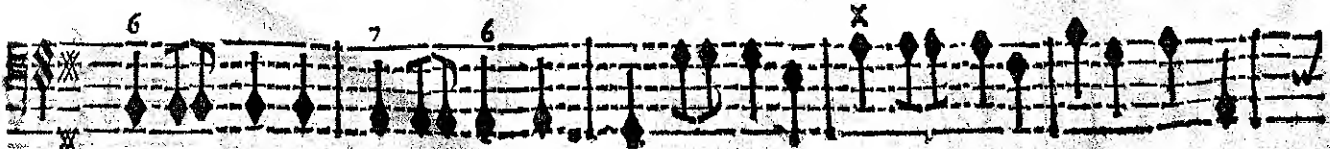
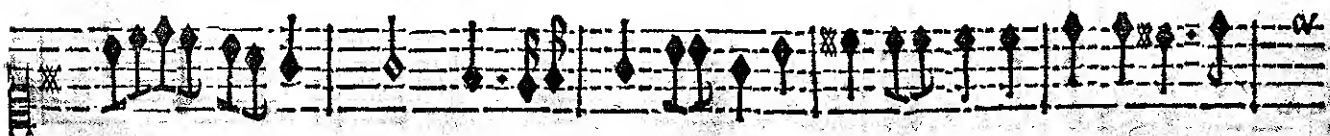
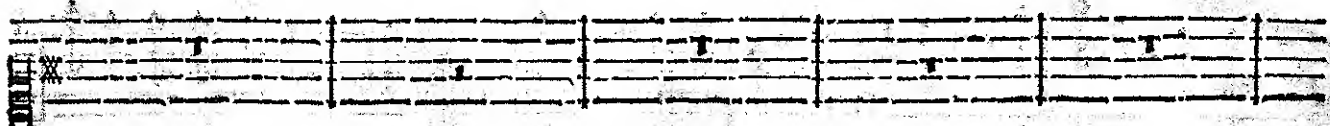
BASSE-CONTINUE.



PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE

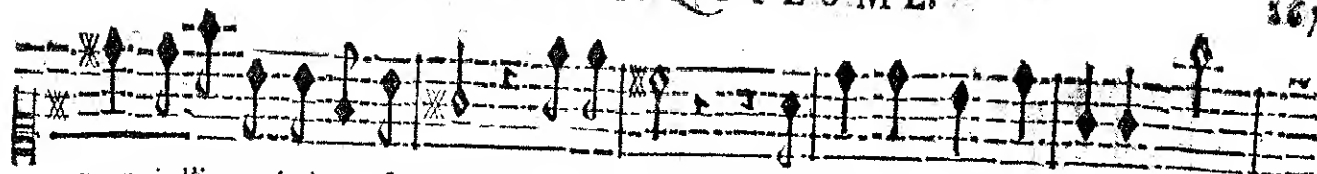
BASSE-CONTINUE.

Traître, atten, . . . je le tien . . je tien son cœur perfide. Ah! je l'immoie à ma fu-

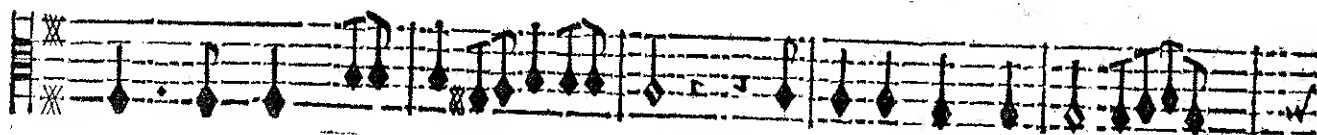
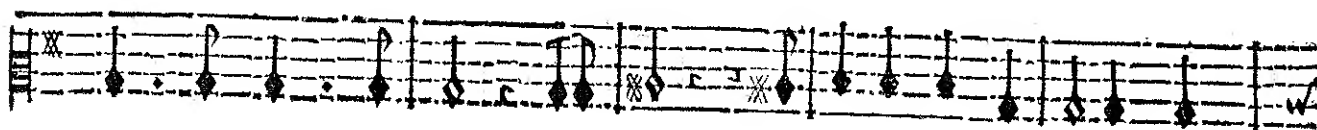
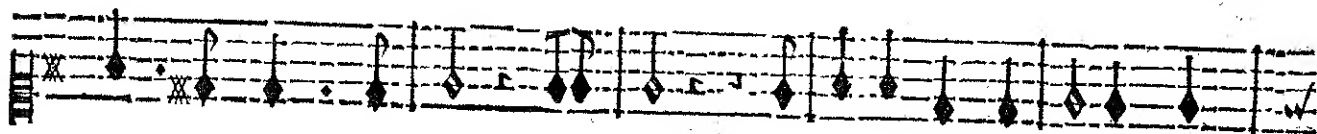
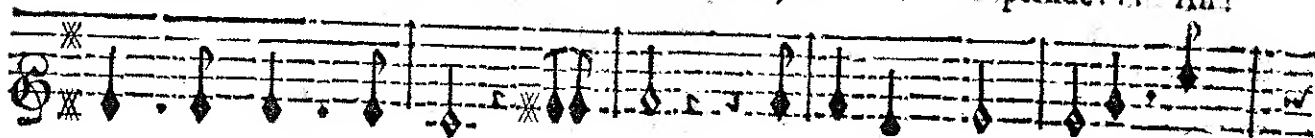
BASSE-CONTINUE.

# ACTE CINQUIESME.

167



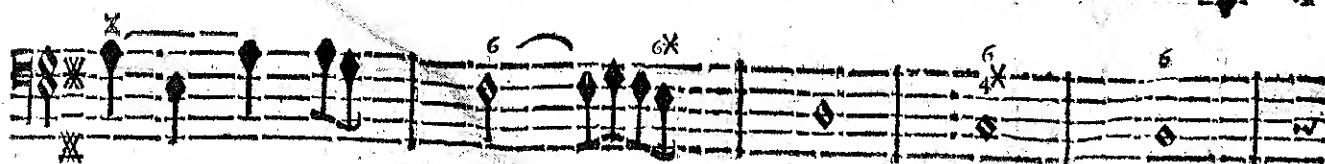
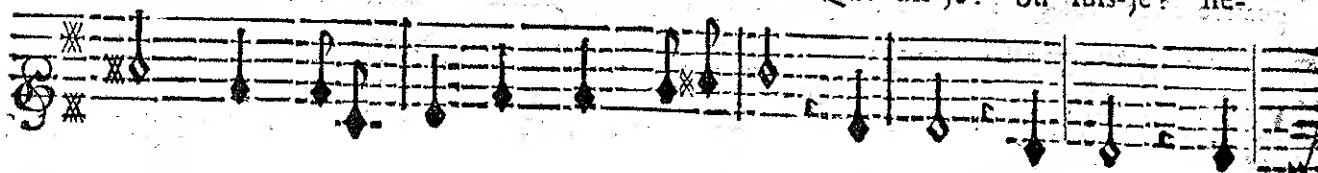
reur. je l'immole à ma fureur. Je le tiens. . . je tiens son cœur perfide. Ah!



BASSE-CONTINUE.



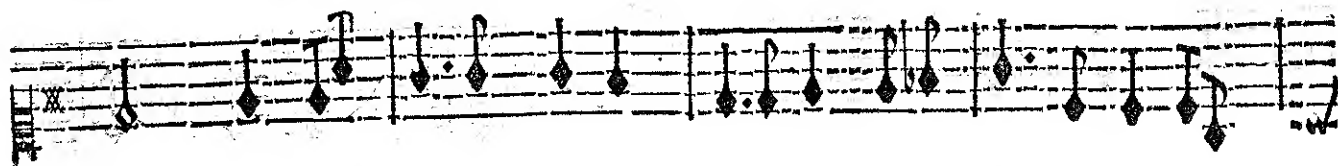
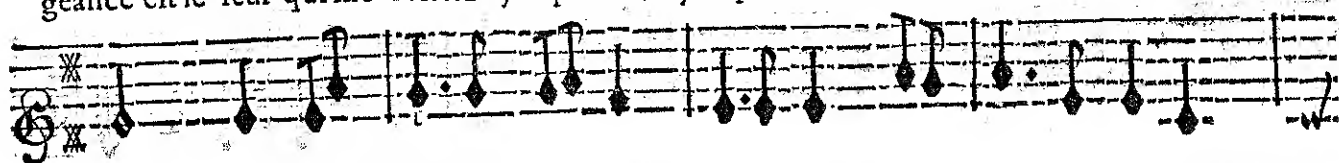
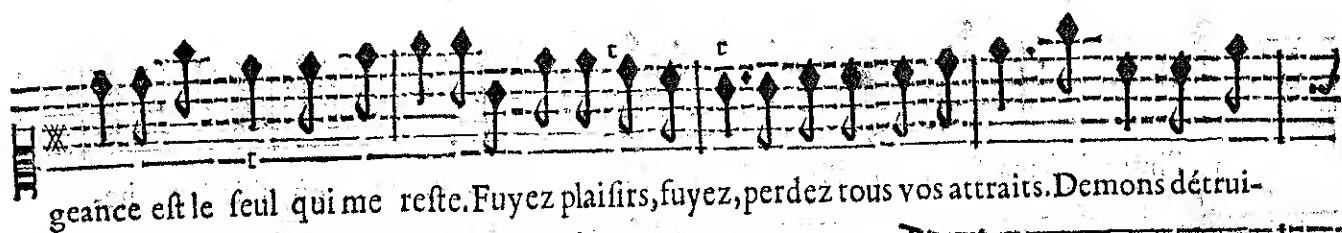
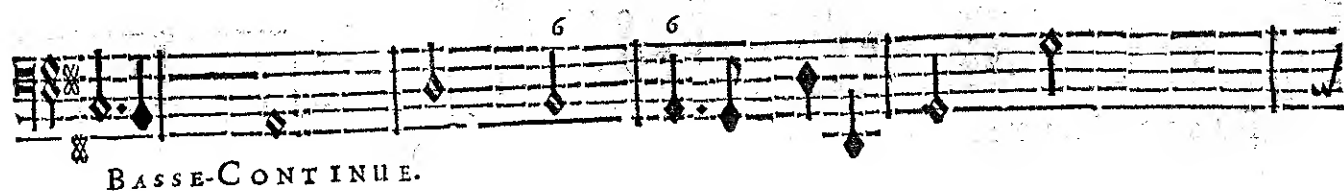
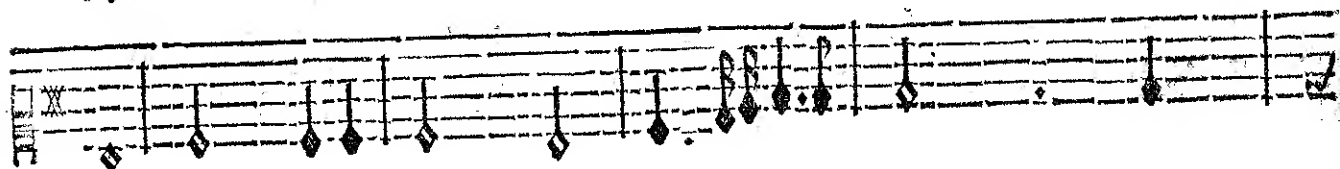
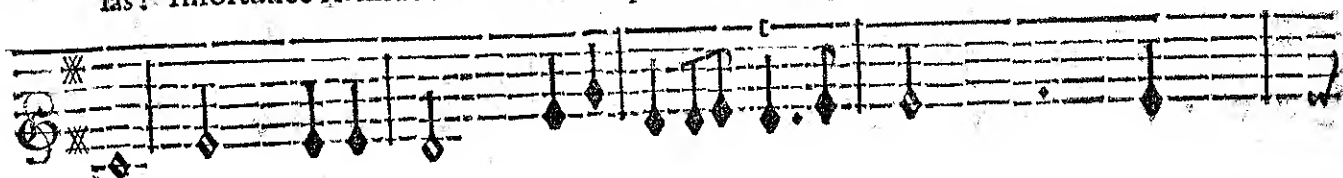
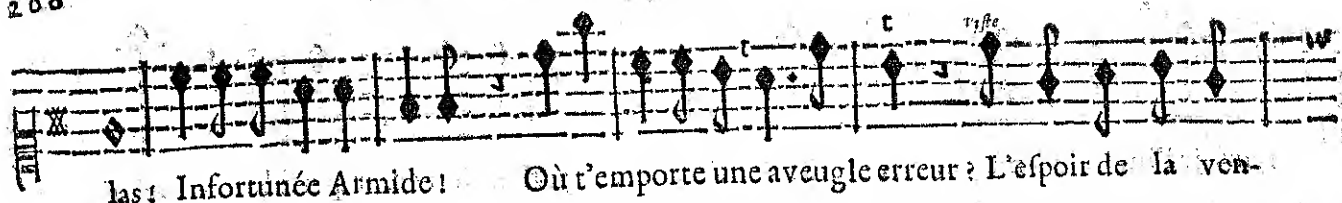
je l'immole à ma fureur. je l'immole à ma fureur. Que dis-je? où suis-je? he-



BASSE-CONTINUE.



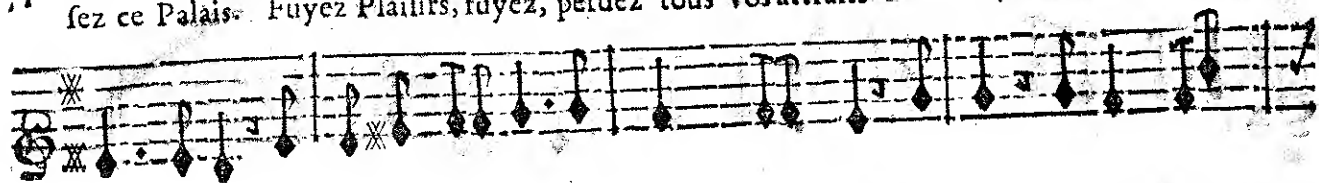
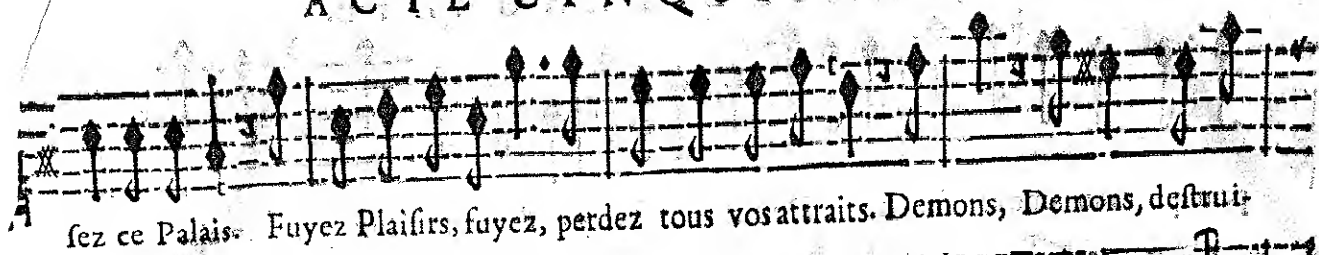
## ARMIDE, TRAGÉDIE.



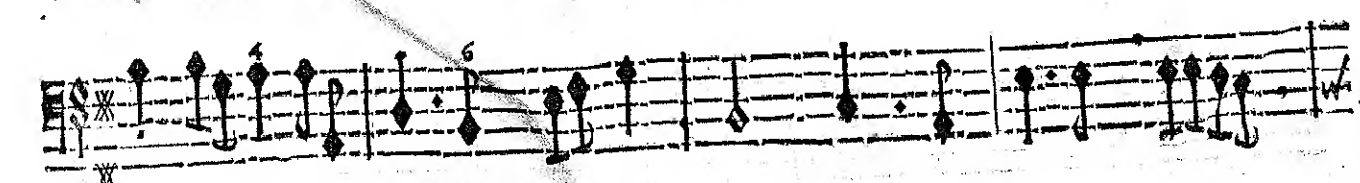
BASSE-CONTINUE.-

# ACTE CINQUIESME.

269

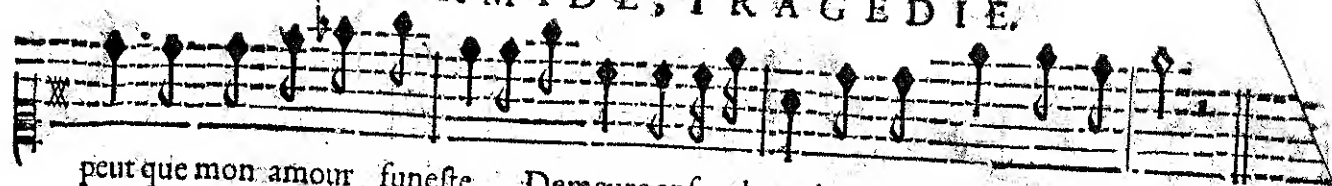


BASSE-CONTINUE.

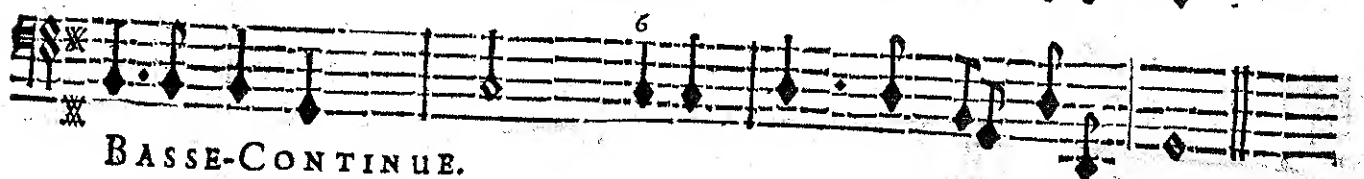
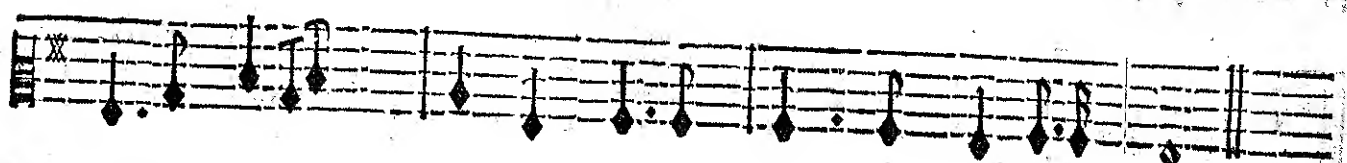
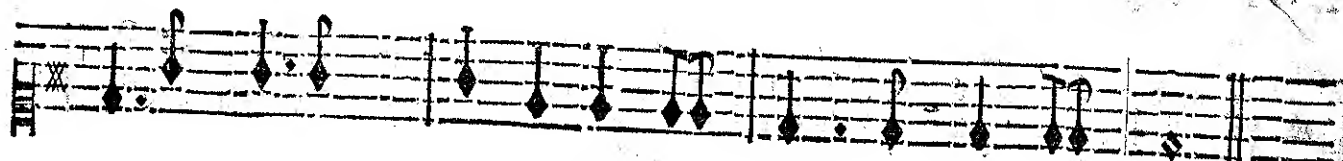
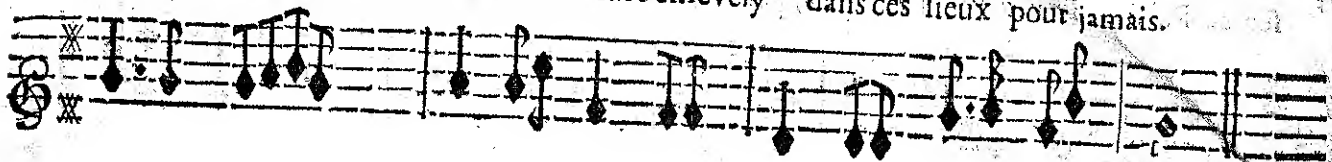


BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.

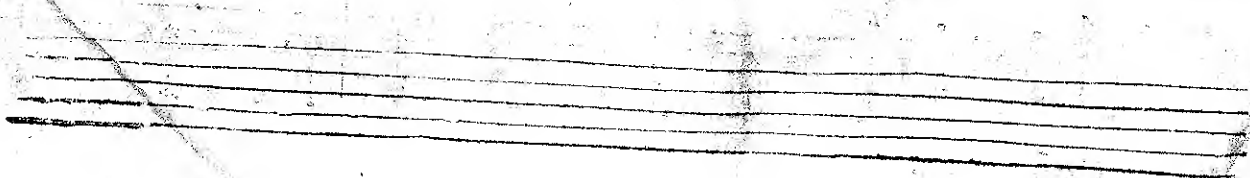


peut que mon amour funeste Demeure ensevely dans ces lieux pour jamais.



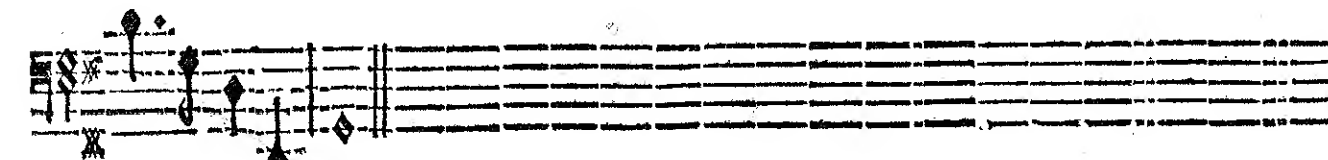
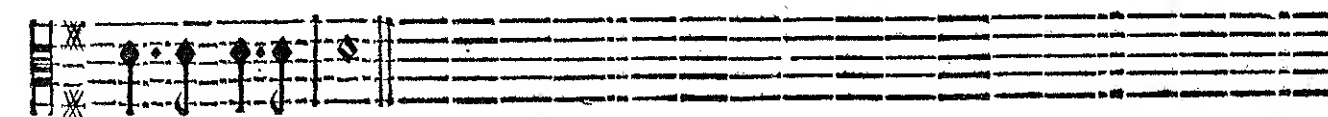
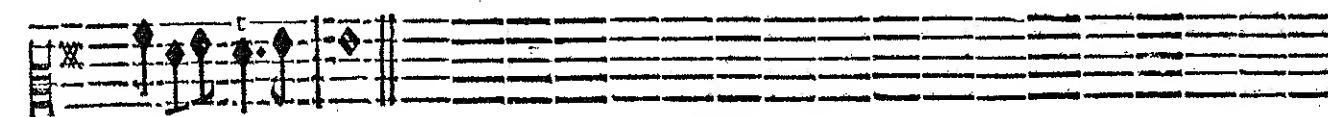
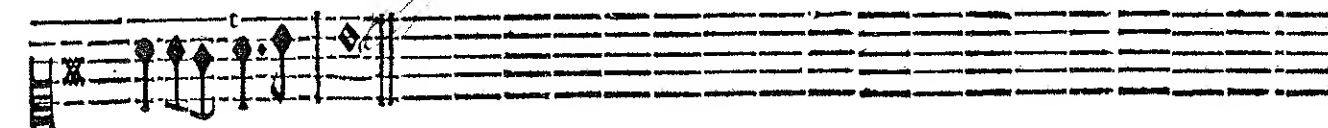
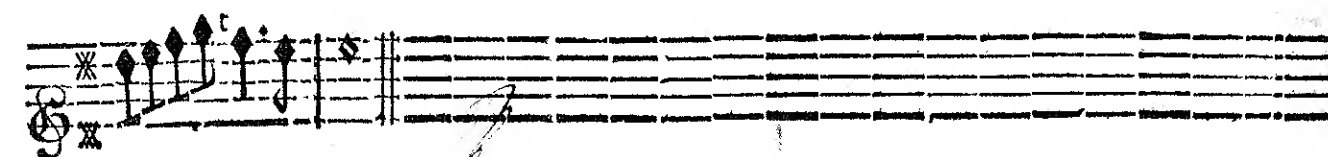
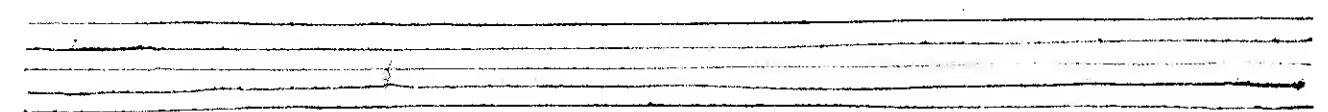
## BASSE-CONTINUE.

*On reprend le Prelude cy-devant page 247. & on le jouë tres wiste, & après on prend celui qui suit.*



# ACTE CINQUIESME.

271



BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.



Madame de Beaufort

Ed